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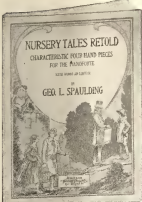
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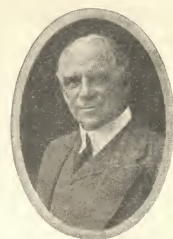
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From actual photograph, taken in The Edison Shop, 177th Avenue, New York City. Standing next to the New Edison, Mr. Albert Spalding, America's greatest violinist, behind the scenes, Mr. Cecil Burleigh, the eminent American composer, Mr. Berton Bralley, the poet and songwriter, and Mr. Henry Hadley, who wrote the opera "Cleopatra's Daughter."

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The test was made in the Recital Hall of The Edison Shop, Fifth Avenue, New York, just before Mr. Spalding sailed for his tour of Europe and South America. Spalding played his Guarnerius in direct comparison with one of his New Edison RE-CREATIONS.

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### How the Test Was Made

Behind a screen were Henry Hadley, whose opera, "Cleopatra's Night," was performed last season at the Metropolitan; Cecil Burleigh, one of the best of American composers, and Berton Bralley, who has written many song lyrics. They could not see either Spalding or the New Edison. Their judgment was formed from the only positive musical evidence—sound.

Mr. Spalding stood beside the New Edison and played a selection. Suddenly he lifted his bow. The New Edison took up his performance and continued it alone. Thus they alternated, Mr. Spalding and the New Edison.

The test ended. The experts of

the jury were asked two questions. First, if they could detect any difference between Spalding's technique and its RE-CREATION? Second, if they could note any difference between the tone-quality of his Guarnerius and its RE-CREATION?

### Decision of the Jury

Unanimously they declared that they could not. The New Edison, they agreed, RE-CREATED absolutely, not only the individuality of Spalding's art, but also every tone-quality of his wonderful Guarnerius. The New Edison gives everything that Spalding gives with his great Guarnerius.

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# THE ETUDE

AUGUST, 1920

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VOL. XXXVIII, No. 8

### Pianistic Tendencies

The piano as an instrument of its own peculiar and distinctive *genre* is now being given more and more identity by composers. Possibly the reason why the works of Chopin have such a great army of pianistic admirers is simply that they are first, last and always pieces for the PIANO. Try to imitate the bagpipes on the flute and the result will be idiotic. A great deal of bad piano music has resulted from attempts to imitate the orchestra on the piano. Guido M. Gatti, in the *Rivista Musicale* of Turin (one of the best of all present-day musical periodicals for the highly advanced musician), writes:

"Come il pianoforte tende a perdere sempre più la sua autonomia e le sue caratteristiche: così la composizione perde il suo disegno intrinsecamente pianistico e dà sempre più l'impressione di una riduzione di orchestra per il pianoforte."

Yes, piano playing is losing its automatic character, and piano composition is less and less imitative of the orchestra.

Gatti then gives a lengthy and careful analysis of the works of Claude Debussy, contending that he, more than any other man since Chopin, has written music that is purely pianistic. In the main, we are inclined to agree with him, although many of the effects of Debussy are, to our minds, labored and indefinite. Nevertheless, Debussy's works are for the most part marked by such a peculiar beauty and interest that we find ourselves returning to them time and again to taste their rare harmonic and melodic flavor.

### Standards of Taste

AMERICA possesses many fine monuments of which we, as Americans, are duly proud. Possibly one of the most significant of these is the George Washington mansion at Mount Vernon. Many who make pilgrimages to the home of our first President as a kind of patriotic duty come away with an unforgettable impression.

Everything about the Mount Vernon estate is in such excellent taste that we rejoice that this standard of beauty possessed by the father of our country has been so splendidly preserved by an association of patriotic ladies representing nearly every State in the Union.

With the exception of a flamboyant carpet, presented to Washington by Louis XVI, and a few other inharmonious pieces, every article in the home is dignified with such simple elegance and such elegant simplicity that the general effect is one which architects and decorators of to-day find a source of continual delight. Chaste beauty of line is everywhere. The ensemble is indescribable—you must see it. The arrangement of the grounds and the outbuildings, the old garden with its boxwood hedges—everything represents the fine taste of Washington on all sides.

The General's excellent library and his workshop with its magnificent vista of the Potomac River reveal his intellectual inclinations. One room is given over to music. There is an old English harpsichord, Washington's flute and his guitar, as well as some much worn pages of music which must have interested him very much.

When Washington spent money for household properties he invested it. That is, what he bought was the best. If he had lived to-day, and possessed the same musical inclinations, nothing but the best—the most enduring—in music would have satisfied him, we may be assured.

It is sickening, even in this day, to witness the millions and

millions of hard-earned money spent upon cheap, trashy pictures, clothes, furniture, music, books—things often fit only for the junk heap within a few months of their purchase.

Mr. Edward Bok, during his long service as Editor of the *Ladies' Home Journal*, rendered America an invaluable service in educating the tastes of vast numbers of Americans who were regularly squandering their incomes upon things which made their home life more hideous than beautiful. But much must yet be done before even the average home can reach the standards of harmonic unity and beauty which Washington achieved one hundred and fifty years ago.

Is it not a fine thing to feel that the man who was guiding the destiny of the United States and establishing this country as the land of freedom, the model for other republics in all parts of the world, could at that time plan, with such exquisite judgment and such high intellectual inspiration, a home that the finest artists, literary workers, musicians and domestic experts would find very difficult to improve upon to-day? Washington's ideals in Music, Art and Literature in the home might well be the model for thousands of American homes to-day. If you ever visit Washington, D. C., do not miss Mount Vernon. Foreign visitors who have thought of America as crude, rough and raw, must receive a gentle jolt when they reach Mount Vernon.

Washington's home was an expression of himself—his ideals in music, art and literature. The reason why so many American homes are incongruous and tawdry is that the owners either have no ideals, or they abandon those they have started to create. We—all of us—are here on the planet for such a very little while that it seems very foolish indeed to permit ourselves to be surrounded with bad art, bad music and bad literature in our homes. We are entitled to the best. Let's have it—up to the measure of our means.

### The New World

THE mind of man is said to respond to the influences of the time. If that is so we may expect some of the world's greatest music to be produced during the next few years. Every morning many of us wake up and realize that we are living in a new world from that in which our fathers were born. It might be called the world of the impossible, because so many things are every-day matter-of-fact matters which only a generation ago were declared impossible. Never have invention and mechanically directed energy advanced at such a rate as during the last twenty-five years. It is the most intense moment of the centuries. It is inconceivable that musical imaginations will remain sterile at such time. American composers, this may be your hour!

### Mechanical and Free Hand

IN courses in drawing great distinction is made between Free Hand Drawing and Mechanical Drawing. One is accomplished largely without the use of instruments of precision, while the other is based upon them. Both aim at quite different goals.

In music, however, there is always a more or less formal metrical background and this background music first of all must be accurate before it can be altered by marks of tempo, or as the tyro calls it "expression." Therefore such an instrument as the metronome used wisely and discriminatingly under the direction of a skilled teacher often secures results that seem almost unattainable without it. It is admittedly mechanical—it does make the playing mechanical for the time being—but this soon wears away when its use is discontinued. The result is that instead of



loose, careless rhythms, metres and time we have a background well defined and well grounded.

The reason for this editorial is the recent interview in *THE ETUDE* with the great French pianist, Alfred Cortot, who apparently places little faith in the use of the metronome in piano instruction. Possibly M. Cortot receives only very advanced pupils—pupils past the time when metronomic regulation is advisable. In our own experience the metronome has proven a great time saver in hundreds of cases and "we would not have known how to teach without it."

### The Outcome

*THE ETUDE* is constantly receiving letters inviting our views upon the effect of the recent war upon music. To our mind the opinion of Dr. Walter Dambrosio upon this subject is about as sane as anything we have seen. War, he thinks, holds up activity in all lines of art. While people have their minds filled with war they have little time for thinking of anything else. On the other hand, music unquestionably helped the United States and our allies invincibly in carrying on our part in the war through promoting patriotism. That was music used in the right way.

Before us, we have an article in *Die Musik* of September, 1915, entitled "Das Kriegsgesetz Der Deutschen Tonkunst" (The War Aims of German Musical Art), in which the writer is exulting because a German Opera Company was giving performances in the "proud" Muncie-Theatre of Brussels, and Vesper Services were being held in captured Cathedrals. The effect of music of this kind performed under such circumstances was to anger the Belgians to the breaking point. It was a taunt which they could not and did not forget. Music rightly used in war is the highest means for promoting morale. Let us hope that our American army and its officers will always be too big to use music to make the vanquished feel their defeat more keenly. Let us always use music to foster the best in our national life.

### Soul Cosmetics

If you could learn, as we did recently, how much is spent annually upon various proprietary remedies intended to make the human race more beautiful, you would probably gasp just as we did. Millions upon millions are expended every year by people who are willing to do anything within their means to make the impression of their countenances on the world more acceptable.

Paints, powders, creams, bleaches, ointments, dyes—everything imaginable to give the touch which Nature has apparently forgotten. It is a human trait, this wanting to be beautiful, and one which every member of the race should cultivate.

Why, however, do most people ignore the greatest of all sources of human beauty? There are thousands of men and women with symmetrical bodies and perfectly moulded faces tinted with the lovely hues of balanced health, who are yet far from being beautiful. The reason is that they have neglected the true source of real beauty—the soul. Unless you have a beautiful soul you can never be really beautiful.

A soul grows beautiful by beautiful thinking, beautiful art, beautiful music, beautiful literature. This does not mean mawkish, nanby-pamby stuff—weak, snivelling, goody-goody drivel—but healthy, strong, rich, beautiful art works that make us incline toward a nobler personal and spiritual life.

If you are not growing more and more beautiful as you grow older, you are not living your life right. Probably no normal man was born with more unguinely features than Abraham Lincoln; but with his wonderful intellectual and spiritual experiences—witness the beauty that came to the strong, vigorous face of our martyred president. Tennyson, Longfellow, Julia Ward Howe, Emerson, Beecher, Frances Willard, Lowell, Verdi, Brahms—all developed a beauty of countenance in their later years that was unknown in their youth. The beauty that counts is the radiating lustre that shines through the gray hair and wrinkles as the sun is going down.

It is simply the old, old story of the best thoughts, the best music, the best art, the best friends, the best spiritual goals—the ennobling things of life. These cosmetics of the soul cost nothing in these days but the effort to follow them. They are worth far more than all the other cosmetics combined.

*Plutarch, in "The Banquet of the Seven Wise Men," said: "Man's charm consists not in the outward and visible favors and blessings of Fortune, but in the inward and unseen perfections and riches of the mind."*

If you are not growing more beautiful as the years pass by—better find out the reason. More and more beautiful music may help.

### When the Pianoforte Was New

SUPPOSE you had never seen a pianoforte? Suppose someone should present you with a wonderful new instrument? The Rev. Thomas Twining, in 1774, tells of his sensations in this quaint way:

"The pianoforte arrived safe at the proper time, without being even much out of tune by the jumble. I am much pleased with the tone of it, which is sweet and even; in the pianissimo it is charming. Altogether the instrument is delightful, and I play upon it con amore, and with the pleasure I expected. If it has defects which a good harpsichord has not, it has beauties and delicacies which amply compensate, and which make the harpsichord wonderfully flashy and insipid when played after it: though not the best, I confess—I might turn to the harpsichord in preference. There are times when one's ear calls for harmony, and a pleasant jingle; when one is disposed to merely spongy music, that tickles the auditory nerves, and does not disturb the indolence of our feelings or imagination. But as soon as ever my spirit awakes, as soon as my heart-strings catch the gentlest vibration, I swivel me round incontinently to the pianoforte."

### Injurious Praise

*"Un asino sempre trova un altr'asino che lo amira."*

THUS runs the Italian proverb, "One jackass can always find another jackass to flatter it."

Asinine praise does far more harm than intelligent adverse criticism. In music, seemingly, more than in any other art, people who have no warrant to criticise are always willing to give their words of wisdom without cost and apparently without thought.

"You have a perfectly wonderful technique, my dear, but your legatos! your legatos!—you make a fearful mess of your legatos!" casually remarks Mrs. Strukolye, who has just added the word *legato* to her vocabulary, via a player-piano advertisement.

No real artist can be fooled by flattery, because the true artist knows better than any one else how poorly, or how well, a piece of work has been done. If the artist is not his own best critic he will never soar above the foot-hills.

Publishers are often approached by young composers who say—

"All my friends, even the minister and the postmaster, have heard this work, and they say it is sure to have an enormous sale." No publisher knows in advance whether a composition is going to have an "enormous sale." Some of the shrewdest of all publishers have been fooled time and time again in their prognostications.

The public hears of the success, but never of the failures. If the publishers, the professional critics and the real musicians cannot discern "hits" in advance, what right can the young composer's non-musical friends possibly have to give helpful criticism?

The truth is that the world is full of jackasses who have no hesitation in giving their worthless musical opinions to other jackasses who are foolish enough to value their well-meaning but quite worthless criticisms.

### THE ETUDE

## The Three Touches Employed in Melody Playing

Written Expressly for *THE ETUDE* by the Distinguished American Concert Pianist

THUEL BURNHAM

**EDITOR'S NOTE:** Americans naturally take a pride in the success of an American pianist who wins his first bright laurels in Europe. There is no doubt of the great success of Thuel Burnham in Paris and other continental cities. He went to Europe fourteen years ago and remained there until the outbreak of the war. He was born in Vinton, Iowa, in 1881. During his boyhood he made many successful appearances in all parts of the United States, including solo appearances at the Metropolitan Opera House, Sunday Night Concerts in New York. His teachers at that time were Dr. William Mason (piano) and E. M. Bowman (theory). He attributes a great deal of his pronounced success to Dr. Mason, since immediately after the completion of his American tours he went to Europe and appeared with sensational success, particularly in London, where he was received with extraordinary demonstrations of enthusiasm. He then went to Letchworth for three years and thereafter appeared in the capitals of Europe fulfilling the promise of his earlier triumphs. During the war Mr. Burnham traveled at his own expense to the various camps in this country, giving his services continually for the inspiration of the soldiers. The following article was written expressly for *THE ETUDE* by Mr. Burnham, who believes that it contains some of the most important principles evolved in his work.

SEVERAL years ago, when I made the statement in a musical periodical that there were only three "touches" properly employed in melody playing, it drew forth a rapid fire of protest from certain quarters, among them being a letter from a pedagogue, who cited Liszt as his authority for stating that there were thirty-two.

However, I feel sure that these letters were due to misapprehension of what I meant and, therefore, I will strive to make this article thoroughly comprehensible and helpful to all who may read it, with the result, I trust, that many a weary pen may be saved the labor of traversing an unnecessarily argumentative sheet.

There are, perhaps, thirty-two gradations of each touch, and yet they are only gradations and can quite easily be separated into three distinct divisions, namely, the "down touch," the "up touch" and the "wiping-off touch."

It has been my experience that the great majority of pianists, both those who have found the road to piano mastery a tiring and tedious one, and those whom the hand of God has blessed with a natural pianistic ability, are most deficient in their knowledge of "Melody Playing." In other words, they have a vague feeling of how the tone should sound to the ear, and yet have no clear consciousness of how to produce it. Before we begin with the three touches, however, let us consider one thing: melody playing and technical playing are quite apart from one another, although many teachers, drawing no distinction between them, treat them as one and the same.

The technical hand is formed with the curved fingers and the low wrist, with the fingers not in action raised slightly over the keys. Then, too, the fingers fall (never strike, as some pianists have been taught), and speed and clarity are achieved only by the fact that the muscles have been thoroughly trained to draw up the finger last used with surety and alacrity, in order that the new falling finger may make a fresh, clear tone, completely void of its predecessor's vibrations.

Quite the contrary is the "melody hand." Here the hand is very relaxed and the fingers, almost straightened, cling to the keys at all times, in much the same way as one would caress the soft fur of a cat. Also, the wrist must be completely de-taloned and flexible, as the beauty of tone depends entirely on its looseness, a decided contrast to the technical hand, which obtains its effects through the use of the fingers principally and which also requires a markedly quiet wrist, except, of course, in octavo and chord playing. Then, too, the contact with the key in melody playing comes on the balls of the fingers, while in technical playing it comes on the tips.

Now let us learn the practicing methods necessary in order to acquire a pure and singing tone: A great many teachers would start out, intent on such a quest, into the depths of a Chopin Nocturne or a Beethoven slow movement, from which the student would probably emerge more confused and less satisfied than before. Instead, it is best to follow the routine of a singing master, who teaches his pupil development and purification of tone on a single note, and so we learn the rudiments of correct melody playing upon a single key of the piano, the mastery of which offers us the "open sesame" to the tonal beauty.

As a prompter to the pupil in distinguishing the touches, I use three marks, which, when placed over the notes, better enable him to grasp the significance and occasion of their uses.

For the down touch, which is the most generally used, especially in beginning a phrase, I use: (

For the up touch, which is used for emphasis or also for tapering off a tone (an important factor in artistic playing), the undeveloped pianist as a rule neglects), I use: (

For the wiping-off touch, which is used for finishing off the phrase, musical staccato, and for articulate scale work, I use: (

Here I would like to explain that the term "legato" is a misnomer as applied to scales and technical passages, for at the mere word the pianist instinctively begins to cling to the keys, trying to make the notes singing and connected. Very few, in practicing velocity passages slowly (a virtue of unlimited importance), employ the same muscular conditions in slow tempo as they do in fast. Instead, they practice laboriously by the hour, with a heavy pressing touch, and then expect to play the same at tempo with light and fleeting fingers.

Properly speaking, the perfect scale does not mean a legato one, in the sense that the word is generally used, but, quite on the contrary, an articulate one, with the notes well rounded and detached. Practiced slowly, with the wiping-off touch, it of course appears staccato, but played in tempo it sounds as the perfect scale should, clear and distinct.

Let us turn to the practical application of these ideas.

We will begin with the down touch and to follow the aforesaid singing master's principle, will employ only the one tone to start with, using the third finger, which is the "warm" or pianistic finger.

First place it in an almost straightened position on the key, remembering the use of only the ball of the finger in melody playing, and hold the wrist high. Then lower the wrist, making the tone as it descends, all the while bearing pressure upon the key, a caressing, affectionate

pressure, as if you loved the very feeling of the ivory under your touch. Try this over time and time again until you feel it as almost a part of yourself, and then alternate to the up touch, which is done in the same way, with the exception of the reversed wrist movement starting with the low and ending with the high.

In forming for the wiping-off touch, the finger is placed in the same position as in the previous touches, although the wrist, instead of being high as before, is now in a normal position. From where the ball comes in contact with the key draw the finger off the remaining length of the ivory with a wiping-off movement, keeping in mind that the tone is produced by the wiping off and not by the aid of either the wrist or arm or the slightest raising of the finger from the key.

After attaining a thorough understanding of the employment of the touches on the single key it is well to apply them to a "five-finger exercise," allowing the fingers not in action to rest lightly on the keys. In this way one adapts the complete hand to the new method. Then, too, applying the touches to improvised chords is a thing to be highly recommended in making a capable playing second nature to one's musical self.

It is extremely difficult to find a score in which the down and up touches are employed, but in the *Chopin Prelude No. 20* we have just such an occurrence and, therefore, in studying the following measures, one will be able to more clearly see the application of the principles indicated by the marks, the meaning of which I have explained above.

Up touch:



Providing that my explanation of the touches and their uses has resulted in an adequate understanding of them, it will be seen that I have used the up touch in the preceding measures on account of the fortissimo and sonorous effect desired in their playing.

Down touch:



THUEL BURNHAM



In these measures I have used the down touch, as they require more of a normal tone instead of the exaggerated fortissimo of the preceding score, No. 1, and therefore, are not in need of the emphasis employed with the up touch.

Exercise for bringing out the upper melody note:



Played at tempo this passage will sound "p'ing" and (as the pianist fondly believes) "legato," but in reality articulate and infinitesimally detached, as it should.

For the final illustration, I have given a series of musical phrases with their correct markings. The notes which are marked are only passing tones, and as I have said before—were played with the down touch without the wrist.

Musical phrases employing all three touches:



Above I have given an illustration of the correct method of practicing the last eight measures of the *Prelude*, for an artistic rendition of them requires the bringing out of the upper melody note.

The marking will guide the player in distinguishing the two touches employed, the down and the wiping off. In practicing, the finger on the melody note is used with a downward pressure, while the other tones are produced by a light wiping-off touch, which will give them a staccato effect. However, when again played normally, as in illustration No. 2, without the wiping-off touch, the general effect will be a clear, singing tone in the soft melody note, with the remainder of the chord as a soft, subdued accompaniment.

An illustration where only the wiping-off touch is used through an entire melodic period is also not to be found, but in the Schubert *Impromptu*, Op. 142, No. 3, we have an almost perfect example.

Wiping-off touch:



It is to be noticed that I have used the third finger through the whole of the preceding measure, which is the most musical way of playing this passage, since this finger is, as I have said before, the "warm" or pianistic finger, and is capable of producing great feeling and beauty of tone than the others.

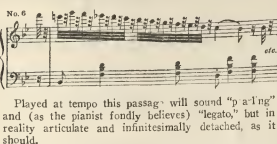
The last variation of the same *Impromptu* affords a splendid example for the use of the wiping-off touch in obtaining greater articulation in velocity playing. Here the score should be marked in the following manner:

Proper manner of practicing velocity passages slowly:



The following is the same score written as it will sound when practiced correctly—at a slow tempo:

As Exercise No. 5 will sound:



For the final illustration, I have given a series of musical phrases with their correct markings. The notes which are marked are only passing tones, and as I have said before—were played with the down touch without the wrist.

Musical phrases employing all three touches:



In singing I should like to say that a successful player must not only have his notes memorized, but must know practically the exact way in which he is going to play each one of them.

Depending upon one's mood at the time of a performance would be quite satisfactory if moods were less controlled at will, but remember they are capricious things in times of extreme nervousness, and one oftentimes finds his artist's mood has left him. Under these conditions one must have the scientific knowledge of how to produce by the aid of the right touch, pedaling and finely-adjusted dynamics, a warm, emotional phrasing, however uninspired he may feel at the moment.

The so-called "cut-and-dried" playing is not only desirable but essentially necessary, for it is only in this way that the pianist feels at his ease and his playing appears spontaneous and buoyant. I now leave the important part of this article to the reader, namely, conscientious study, and my sincere hope is that my few suggestions may be of service to him in attaining that mastery in piano playing which critics herald as "talent." However, that word implies only half the matter, for talent is rare, while an artist is made—made through the right knowledge and application of these and other definite principles which are not arrived at through instinct or accident, but through concentrated hard work, which is only another name for "genius."

## How to Create New Teaching Business

By G. T. Robinson

ANSWERING the question of our enterprising readers, "How to create new business?" my first thought is, to do good earnest work with pupils or any professional fine you may be following.

"Like produces like," and a most substantial business can be built up by getting results with what you have. In teaching, getting the class together in class days and creating a little kindly rivalry, and later bringing them out in recitals, not only helps to hold your business, but gives your friends and any interested an opportunity to see what can be accomplished, and they often become interested to follow in the same lines.

One's own mental attitude toward creating business can do much. Know that you have a message that the world is waiting to receive, and that it is your right to have good reward for giving it out; know, also, that your place is here waiting for you to fill it, and that you are an instrument in the hands of the Divine Creator to give to the world an art that shall have its influence on this and future generations, and they shall react to your own substance, power and success.

—From *The Crescendo*.

## The Direct Method in Music Study

By P. D. Jennings

THE Americanized schools of the country are at present laying great stress upon the teaching of English to the foreigners by the "direct method." As Henry Goldberger says: "The problem for the teacher of immigrants is to have the foreigners associate the object with the word 'pencil,' rather than with the object 'crayon' or 'blatistif.' It is more economical to make the short cut from the percept 'pencil' to the concept 'pencil' than it is to form a threefold association of percept—word—concept." This direct method of percept—word—concept is an illustration of the pedagogic dictum that one is to learn a language until one has learned to think in it. Thinking here consists in short-circuiting the current from percept to motor accomplishment in pronouncing the word.

There is much in the preceding paragraph, I have found, that applies to the teaching of music, for, after all, music is but another language, a universal language, and the most beautiful in the world. With this in its favor, it is that many pupils, especially the younger ones, begin the study of music only to give it up in despair and disgust after a comparatively few lessons? Simply because results have not seemed commensurate with the effort involved.

Many teachers insist on teaching even their youngest pupils an endless list of names and definitions before actual work on the piano is attempted. Then the lesson proceeds something like this:

Teacher—What note is this? Now, a note on the extra line below the treble clef would be C. The space above D, the E line, and, of course, this note is F. Now go on to the next note. Give the name of a quarter note before you play it, whether it is a half or a quarter note, count, hold your fingers just so, your arm a little way from the side (etc.).

And so the lesson goes, painstakingly and laboriously, and the point the teacher wishes to make is unnecessary and absolutely wrong for the pupil to read names by the names of the notes. By this method the pupil must associate the note on the printed page with its name "F." Then the name "F" must be associated with the key F on the piano. Is it not infinitely easier to associate the note itself on the printed page with the key on the piano, regardless of its name? This is proven by the fact that experienced players never think of the name of the note they play, but rather of the key they think of notes and pronouns in ordinary conversation. It is certain also that our children learned to talk and express themselves without knowing a single letter of the words they pronounced and understood.

The note on the printed page instantaneously associates itself with the correct key on the piano, and the name never enters the mind. Why, then, should we originate a habit of thinking in pupils which they must entirely revise if they are to become successful players. For even ordinary players of course, names of notes and even ordinary thinking of notes should be learned eventually, but they should not be added as another link to the chain of thought which takes place between the sight of the printed note and its transmission to the fingers.

Let us illustrate once more from the direct method of teaching a foreign language. Everyone is familiar with the present method of teaching in our schools and universities. A student begins the study of Latin. At the end of four years' study he has mastered the conjugations, the declensions, a large vocabulary and an endless number of rules, all of which is excellent mental training, but he often is unable to express a single sentence in Latin in everyday conversation. He has thousands of words at his command, but never been taught how to build a house with his materials.

The direct method, in contrast to this, teaches the foreigner to say "How far is it to B—street?" and to understand what he is saying. His particular problem is to get to B—street, and he is not concerned whether the word "far" is in his vocabulary or not. He may take up the study of these things later, but for the present he wants expression of his desires and consequently he obtains in a few weeks what the college man has not grasped after four years of study.

Teach your pupil the practical side of things first. After a certain degree of musical expression has been attained, and the pupil encouraged by his accomplishments, then introduce the more theoretical phases of musical education may be safely introduced without danger to the student's interest and entire musical career.



## The Basis of Success in Music Reading

By D. C. PARKER

Mr. Parker, one of the ablest of the English writers upon musical topics, has made many excellent suggestions in this article.

If we give our attention to teacher and pupil it is because of them the success, or otherwise, of a music lesson depends. Nothing of any kind is not a business to be lightly undertaken. The teacher must be able to assure himself that he has something to impart. More important than this, the teacher must feel that he has the ability to impart it. Cleverness of itself never made a successful teacher. The explanatory gift is to accompany knowledge, the gift of making rough places plain, of simplifying the complex, of demonstrating how the thing came to be what it is. Rich and ready in answers, the teacher ought, likewise, to be, for the intelligent student will ask many searching questions. This is sometimes regarded as annoying, but it is annoying only when the questions are irrelevant. The habit of inquiry should be generously encouraged. The question mark, on which youth draws so often should not be denied it. People do not spontaneously ask questions concerning things about which they care little. Let this be borne in mind. The frequency and urgency with which the pupil demands light on a hundred and one perplexing and wonderful subjects is the measure of his interest.

Knowledge and the ability to impart it are necessary for the teacher. In addition, he must have another and a far rarer gift. He must be a psychologist. A great deal is said here, there and everywhere of method. Of method, as the word is popularly employed, I am not sure that a little distrust is not as though, in not a few instances the epithet were utilized to conceal a poverty of vital ideas which, were they discovered, would do the teacher's reputation no good, and possibly inflict harm. A teacher's method is not your preoccupations, your bias, your individual convictions. Without them you would possess no personality.

### The Faculty of Adaptation

This we cheerfully concede while we hold that the teacher must have the faculty of adaptation. In this connection uniformity is a false idea. Rashly do we tell if we say that there is only one good and true way of doing things. Show me two men, and I will show you two truths. No two human beings are exactly alike. As we differ from one another outwardly so do we differ mentally and spiritually. It is, perhaps, unbecomingly to assert that the pupil has a soul and a temperament. Many teachers are content with a pair of hands and a brain, and not a few mistakes are made on this account. The teacher who treats all alike has no power of reflection. He does not realize that here, as elsewhere, what is one man's meat is another man's poison; he does not perceive that the dogmatic manner which brings good results in one case may be utterly futile in another, which demands great gentleness and tact. Most teachers of the piano must have observed many of the varieties which go to comprise human nature. Here is a pupil of romantic tendencies who dreams over her music. She is thoughtful, languishing, has a natural taste for carrying the doubt, the swaying, and loves the *tempo rubato*. This, of itself and in its place, is not a fault. It is the excess and misapplication of it which works mischief. If it grow unduly and develop a general untidiness which distorts the music and plays havoc with the rhythm, it must be stringently corrected. The teacher should give her some vigorous, robust music—a course of Bach, perhaps, which checks the inclination to ultra-sentimentality, everything which nourishes a weaker aspect of her nature. Another pupil is prosaic, has little imagination, plays with a soul-destroying regularity and is woefully deficient in poetry.

### Changing the Method

The wise counselor turns the attention of such a person to pieces (those of the romantic school, for example) which are utterly nonsensical if thus handled, and shows him that the teacher's method is not his and his point of view with every lesson. Travellers arrive at the same place by various paths, and it is absurd to think that you can cure all ailments by administering the same dose of the same drug. One might say more on this topic, and it is, certainly, important

enough. It may, however, be sufficient to emphasize that the teacher is always bound to observe the personality of the individual with whom he is concerned. What, in one case, leads to success, in another leads to failure, and it is foolish to pursue a well-defined policy merely because it appeals personally to you. There are certain things which ought to be done, there are certain things which ought not to be done. A good teacher knows them by intuition. What is said here does not refer to them. It refers to the way in which the ordinary teacher deals with his student. Do what you will, you will never make all your pupils see with your own eyes. You will find that however similar some of them may be in tastes and in habits of mind, there yet remains a subtle difference. The attempt to eliminate this difference is to be deplored. *Not homines sed sententiae*, and it is well that it should be so. The characteristicless pupils of an autocratic teacher have no individualities. They lifelessly perpetuate his mannerisms and quote his maxims. The *eternal per se* remains dormant. This appears to be a poor kind of teaching. The joy of life resides in its diversity, in the number and variety of its schools of thought, in its shades of expression, its wealth of accent. The aim is not to make the pupil a small edition of yourself, but to help him to develop his own powers, and to see things and judge them unaided.

### The Pupil Must Help

A generous recognition of the foregoing carries with it a true appreciation of the relationship between teacher and pupil. It is some time since the teacher is a kind of magician who holds the keys of a box wherein lie the indispensable secrets. With all due respect, this view gives too much importance to the teacher and too little to the pupil. The teacher is not omniscient or infallible. But quite apart from this, his activity is necessarily limited. He can go only so far. There is the education which one obtains from another; there is the education which one gives to oneself. Many things vitally important can neither be taught nor learnt. They have to be apprehended and discerned. The most that the teacher can do is to quicken the perception of his pupil, encourage him to explore for himself, and to rely upon his own intuition to sense that which counts. It is manifest whatever the merits of the teacher, that however painstaking he be, there still remains something which only the pupil can supply. Without the pupil's good will without a spontaneous activity on his part, there can be no real progress. No amount of knowledge, no array of facts and figures are of avail, if the pupil does not stand upon his own legs and use all his powers. The watchword is cooperation. Without a free and benevolent give and take, there is small chance of success. The teacher ought not to be a remote personage to whom the pupil hesitates to unbuckle himself. The pupil ought not to go to his teacher with a score of difficulties, the solution of which he has said nothing.

### First Lessons

And here let it be asserted that such close and mutually beneficial co-operation should characterize particularly the first lessons. A great deal is made of "finishing lessons." Finishing lessons are not lessons in the ordinary sense. They are lessons taken when much more than the initial difficulties of technique have been overcome and the attention is directed towards strengthening some weak point towards interpretation, towards fine points of rendering. True, they are important. But so are the first lessons, though for a different reason. Early impressions are strong ones, and they ever change subsequent vicissitudes make us, we never change something of them and it is regrettable when they are distasteful. The acquisitions of knowledge, as Herbert Spencer remarked, should be a pleasant task.

"No profit goes where is no pleasure to be."

I agree that it is difficult to find poetry or enchantment in five-finger exercises. Precisely on this account must the teacher be scrupulously careful in the

early stages. Too many have been frightened at the sight and thought of apparently endless drudgery. There is no royal road up Parnassus hill. Many obstacles and pitfalls lie in wait for the unwary, even for the highly gifted; and the oasis which holds delight and refreshment is reached only by those who have patience and persistence to traverse the Sahara of routine. The tyro looks round and perceives brilliancy, audacity and an enormous capacity for surmounting difficulties. He is filled with envy. He likes the result, but hates the means of attaining it. He is, in fact, doubtful whether the small matters to which he is advised to confine himself lead to anything at all. The relationship between his unlovely two-part exercises and the fine technical accomplishment of his friend is not apparent. The teacher, it is plain, must show how the journey is made step by step. He must call to mind that if to-day's music be not intensely interesting, the best remedy is application withers to pass to other and better themes. He must insist that, with time, the pupil will see a larger horizon; that the beautiful, the all-absorbing side of music is gradually, but surely, revealed; that the farther on the road the pupil travels, the more charming sights will be seen by the wayside.

### The Amount of Knowledge

Another matter of pressing moment cannot remain unmentioned. The teacher has to consider the amount of knowledge to which he is to direct the student should address himself. Not all lacks bear the same burden; not all brains retain the same number of facts. Some people are born with unusual gifts of assimilation. They memorize, digest, absorb—take what word you will—with ease; and the remarkable feature is that, with such people, they do assimilate becomes at once a true part of themselves. Has it not been said that what Goizel learned in the morning he had the air of having known from childhood? Others, however, here present will save the teacher much trouble. Other people have not this happy faculty. They do not readily seize the best in a school, a work or a man. Teach them a little and they retain it; a little more and they forget it. To introduce them to the periods and styles among which our friends with the assimilative gift move easily and gracefully would be to embarrass and overweight them. Need we say, then, that some selection has to be made? The student's capacity for selection will be determined by the disposition of the pupil. Here a hiatus has to be filled up; there a misconception to be dissipated.

### Two Points of View

It has just been said that harmony must prevail between teacher and pupil. The preservation of this harmony is necessary. When there are signs that trust and confidence have, even for a moment, disappeared, I would say to both actors in the drama, "Put yourself in his shoes. Try to see things from his point of view. Teach the pupil and the pupil see things from different angles! How often they see things from different angles because there is disparity of age; because, on the one hand, there is experience, maturity, reserve, calm of mind, restraint of feeling, and on the other, exuberance, flaming enthusiasm, fanatical likes and dislikes, distasteful of the sombre, the profound, the introspective. Patience must here be exercised. You cannot teach *ex proprio*. No one can become experienced by proxy. The judicial temper and appreciation of moderation are born of long years which have proved the value of this and the worthlessness of that. Youth cannot see with the eyes of age. Immaturity cannot tell the virtues of experience. The old world has a tendency of youth to be young and the mental exuberance of youth often tends towards a naive dogmatism. I am not sure that half the charm of youth does not lie in the fact that the teacher who is too old to be blameworthy is to be rubbed off its surface; wrongs to be righted; it stands in sore need of new gossips; it has endured suffering. Whatever the day the younger generation sincerely believes that it has the power to set things right; that through all the centuries mankind



has awaited its coming. Here, at last, is balm for your age-long wounds, honey for your parched lips. But youth, if solicitous, is also impatient. It chafes at its bridle, kicks over the traces and knocks down your shames without a tear. There is an attraction in the oft-acted escape. Youth will always be youth. To attempt to quench the ardent flame which burns in its breast is to essay the impossible. Time is the great healer. It is not till we have journeyed far that we gain "the philosophic mind." Men become wise by making the mistakes which have been made from the beginning of time.

"Put yourself in his place." Did not the teacher one fine day smash the cucumber frame and walk over the flower-beds? Did he not inhabit a castle in the air? He admits it. When he is fifty will the pupil be different from his teacher? He cannot of a surety say that he will. The gods of life's dawn are rarely the gods of the latter years. Therefore, let the teacher be forbearance.

#### Sympathy and Criticism

Despite all the waywardness of which ill-equipped humanity is capable—and it is not light language—we look to the teacher for sympathy. Many sinkings of the heart and unvirgin tragedies are due to the thoughtless remark of the impatient teacher or of the teacher who can do the thing himself, but cannot explain how it is done. These heart sinkings and tragedies are productive of no good. We ask not for flattery, for fine superlatives and the note of admiration for mediocre accomplishments and half-finished tasks. The language of the courtier is out of place in the music-room. But we do ask that which is well done should be frankly recognized. We ask that, if defects be pointed out in the work of the student, they should not be permitted to pass unnoticed. Too many teachers, anxious to impress their protégés with superior knowledge and power, dwell entirely on faults. With them criticism means derogatory criticism and their phrases are steeped in vinegar and gall. The teacher should not be easily satisfied; he should ever be ready to demonstrate that, while there is a good,

there is also a better. But he should never send the pupil away with the feeling that the world is black. It is this feeling which kills interest and interest is the mother of enthusiasm. Without enthusiasm you cannot build your pyramid. It may happen that the teacher encounters one who does not deserve a favorable word; one who does nothing even passably. It may be that there is no natural gift, or, more likely, that the gift is of ill-favored dimensions; or, again, that the taste is really for another subject. Whatever the reason, in justice to himself and to the pupil, the teacher should make the truth known.

#### Attitude Towards Music

One other word and I have done. The true artist approaches music with reverence. Music is not a game. We do not live by bread alone and if we admit that the soul, as well as the body, must be fed, we admit that music is necessary for us. If the right spirit dwell within, we cannot regard the mighty outpourings of man's deepest feelings with flippancy. There is no implication that music ought to be a dull and ceremonious affair. On the contrary, a great joy rises within us when we stand face to face with the music-pieces of humanity, the articulators of our happiness and grief, our aspirations and disillusionments, the fear which claims us when the storm threatens our habitation. But we take our manner from the Philistine and the Vandal if we handle sacred things without some sense of their sanctity. No little rests with the teacher. Let him impress upon the young minds that look to him for guidance that music is something other than a harmless amusement with which to fill the odd corners of the clock; that music is something higher than an innocent background for conversation; something deeper than a pretty accomplishment with which to banish boredom. Let him assist, in season and out of season, and with one emphasis, that music is that which appeals to our better selves, which adds to the world's spiritual wealth, which sings in noble numbers the long, fateful odyssey of humanity.

### Fighting Fate to Triumph

By Arthur S. Garbett

BETHOVEN wrote better music after he was deaf than he did before.

When Schumann injured his hand so that a career as a virtuoso pianist was impossible, he simply turned writer and composer and kept on as long as he could. Bach injured his sight reading by moonlight music that he could not study at any other way. But he studied it.

Schubert was too poor at times to buy even music paper on which to write the greatest songs in the world. He ruled staves on odd scraps of paper, and kept right on.

Verdi wrote his greatest operas when he was old enough and rich enough to retire.

Wagner was a sick man all his life; he suffered exhort for his political opinions; he was always in debt; he

was unlovely married; he was savagely attacked by his critics. He wrote his master works almost without hope of hearing them performed. He was virtually an old man before he won recognition. But he won it.

Arthur Sullivan, who wrote the most charming of comic operettas, suffered all his life from digestion trouble. Much of *H. M. S. Pinafore* was written on a bed of pain.

When Mozart knew his last hours were come, he spent what little time remained in writing music.

When Handel lost his sight, he turned his affliction to account by writing an oratorio about the blind hero Samson.

Did any of these men watch the clock while practicing, do you suppose?

### To the Pupil Without a Teacher

It is hard to be a self-starter, especially if you are a human being. Even with the automobile the mechanism is not always one hundred per cent. reliable, but it works so often that it pays to initiate it. You will readily see the application to the pupil who is left for music and no opportunity to study with a teacher.

When love for music is so pronounced that one keeps up the study of it, even without a teacher, the gift is evidently of any sacrifice. For the sacrifice is made through life, and possibly beyond, is rich beyond compare. Therefore a few helps for the pupil without a teacher:

1. Don't give up the exercise of your talent. Study the quality called initiative, that magic word with four *ts*, and see to it that you take leadership over your own gift. It is yours from the Divine Source, to which it must be returned developed in some measure.

2. Believe in your talent. We pay too little heed to that reservoir background of ourselves which impels itself forward seeking expression. What you do naturally and with love for the doing is a prime asset.

#### Use Your Magazine

3. Treat your talent on a lofty plane. Never demean it by letting it feed on husks. Never seek to develop it without the aid of the best counsel you can procure.

Even if you work alone you can secure that counsel through this magazine, authoritative help on every phase of what you want to do. Therefore you should learn to make intelligent use of all the resources of this magazine. They constitute right advice and proper conduct of your studies in whatever circumstances you may be compelled to carry them on.

4. Keep intelligently informed about music. Back of every music success there is a human interest story involving the career of a man or woman, and perhaps of a type. It is often of someone who worked with faith, patience and judgment, striving to make the most of what he had. Music biographies and music reminiscences you will find especially inspiring. Keep them by you as you read of current musical doings and see how the modern troubadour and composer is but a new type of the very same prototype of former times.

5. Finally, believe implicitly in sacrifice. In every life there is a lot of upstream travel. The rivers flow to the sea, and that is the reason why we never can float to a mountain top. But sacrifices have the quality of turning trials to blessings. And of all the blessings in this life the love for music and the privilege of developing it, even in a quiet corner of life, is one of the greatest.

### Never Too Late

By Mrs. E. B. Dyer

There were two women, the pupil and a painstaking, experienced teacher with infinite patience.

The pupil had been a business woman all her life. Her hands were flexible, and into the study of music she put ordinary business sense.

In three years the pupil became thoroughly grounded in scale work. She absorbed a large amount of technique, and learned to play third-grade music well, with occasional pieces of a higher grade that appealed to her.

Music as a study interested her the more as a foreign language. Although knowing that she could never make a musician, she derived infinite pleasure from the study, and sometimes there were people who enjoyed hearing her play.

Of course, aside from faithful practice, the result is due to the aforementioned patient teacher. The pupil was past sixty when she learned the notes. Did it pay? It did.

### To Parents—Don't Give Up Your Music

By Thomas Tapper

ANY parent, the mother particularly, who has studied music, possesses an investment that is of value for at least two generations, probably three.

One often wonders how little children would fare if they were left to get food and clothing as they often are left to get their music education. True, there is often the teacher to guide and counsel, but she cannot be in constant attendance, particularly in the first months, as she should be. And therefore the little pupil is compelled to practice alone, to cook her own meals—to be stark-out and shape her own autonomy. We all can look back upon periods of solitude when we were compelled to do those things which we did not know how to do. I do not wonder that little children often literally hate to practice. An hour of that form of acquisition is surely interminable.

And here is where mother's music training should be not only a guide but an essential safeguard to the actual intellectual investment represented by the music lessons. Any mother who will acquaint herself with the intimate loving care which Mendelssohn's mother bestowed upon him and his sister Fanny in their short five and ten minute lessons, and will visualize clearly the infinite beauty of their mutual interest, will find a model at hand of surpassing loveliness and inspiration.

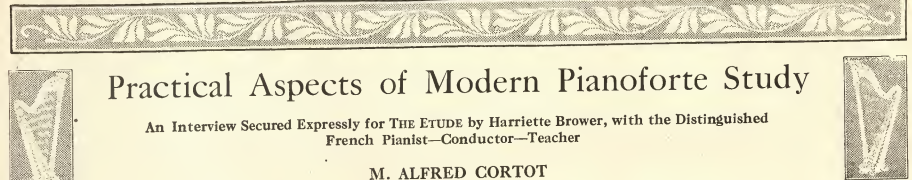
A mother has only to work in close partnership of interest with the teacher, and the child will never have a dull moment in his practice periods.

### School and Studio

Studies in the Curriculum of the Public School Which Compare With Musical Studies

By Paul Arnshein

- | School   | Studio  |
|--|---|
| 1. Reading; must be studied from the elementary to the higher grades.  | 1. Reading Music; must be studied from the elementary to the higher grades.                             |
| 2. Writing; studied from the alphabet to composition.  | 2. Writing Music; studied from writing notes to composition.  |
| 3. Arithmetic; studied from simple addition to higher mathematics.   | 3. Arithmetic in Music; studied from note lengths and time signatures to involved rhythmic problems.    |
| 4. History; studied from the History of the United States to the History of the world, striving to make the most of what he had. | 4. History of Music; studied from ancient music to that of the present time.                            |
| 5. Grammar; includes the analysis of the parts of speech and the construction of sentences and paragraphs.                       | 5. Grammar in Music; includes everything from simple musical structure to the construction of melodies. |
| 6. Literature; from Shakespeare to writers of the present day.   | 6. Literature (musical); from Bach to Debussy and other composers of the present day.                   |
| 7. Physical Training; all sorts of gymnastics.   | 7. Physical Gymnastics; Technical Exercises of all kinds—finger, wrist and arm movements.               |



## Practical Aspects of Modern Pianoforte Study

An Interview Secured Expressly for THE ETUDE by Harriette Brower, with the Distinguished French Pianist—Conductor—Teacher

M. ALFRED CORTOT

#### Eliminate Unnecessary Practice

"In the early days, the student has to do considerable technique practice, but this should be so carefully chosen as to eliminate all unnecessary effort. Avoid useless repetitions, get at the principle—the heart of the thing you want to conquer, and cut away whatever is superfluous. Is it scales? What is the use of playing them over and over in rotation, as so many players do. It is only a waste of time. What is the principle? Is it not this?" and again the artist seated himself at the piano and played a short exercise, starting on C with thumb, then D with second finger, C again with thumb, B with second finger; in short, the hand over the thumb and thumb under the hand. The same exercise was to be played with other fingers and at wide intervals. "There you have the principle, and it is not necessary to play

#### Rhythm must be Inborn

"I do not consider the metronome at all necessary: If used it is apt to induce mechanical habits. Rhythm must be inborn; the student must feel the beat, the pulse. If he cannot do this, no amount of mechanical practice will supply this defect."

"Oh, but M. Cortot," we protested. "Just think of all the young people who love music and wish to study it—older people, too—who can get pleasure out of a nearer contact with music, but who may not be blessed with this fine, inner sense of rhythm. The metronome would be their only salvation. Through its use they learn the rhythm means. What would they ever do without such a monitor?"

"Let them do something else besides music then," answered the French pianist. "I repeat it—let only those study music who have an innate sense of rhythm. You know what Hans von Bülow said: 'In the beginning was rhythm.'"

"And you would not permit use of the little monitor, even if it brought about the desired result, that is—educated the pupil to a sense of rhythm, which he seemed to lack at the start?"

"No," was the decided answer, "because it would be an educated sense, not inborn."

#### Teacher Like a Physician

"A thoroughly competent teacher will adapt his work to the needs of each pupil for whom he comes to him. He takes the place of a physician and should be able to administer the correct remedy for every pianistic ill. He has all kinds of hands and various sorts of minds to deal with. A very large hand, with long fingers, can do quite different things from the short fingered, plump hands. The weak, flabby hand must have special treatment. Then the mentality of each student is so different from every other. So the resourceful teacher must be ready for every emergency; must be able to teach each pupil according to his needs."

#### Restoring One's Technique in Fifteen Days

"How are you able to keep your large repertoire in review, or in repair?" he was asked.

"I learn easily and must remember what I have learned. During the war I was three years without a piano, and did not touch a note. But I got all my facility and repertoire back in fifteen days."

"As there was no chance to use a piano, I was determined to keep my fingers, hands and arms flexible in some way. I did many gymnastics with them, so they should keep in good condition. I also had a silent keyboard to work on, and found it a most helpful and wonderful means of keeping up one's technique. It seemed remarkable to me that I could get myself in condition so quickly; it must have been the gymnastic work I did, the clavier, and the constant mental work in keeping my repertoire in review. I learn everything very thoroughly."

#### A Piece Learned is a Piece Memorized

"I consider it absolutely essential for the piano student to commit everything he attempts to learn, to memory. If he wishes to enlarge his acquaintance with music by getting the works of various composers and playing them through, there is certainly no harm in that. But this is very different from attempting to learn the pieces. For this one must study seriously, analyze the music, see how it is made up, consider its form and tone texture, and what the composer evidently intended by it."

So many points need to be considered in the interpretation of a composition, aside from the technical development and performance. One of these aspects is a consideration of the epoch in which the composer lived. The men of a past age surely felt as deeply, as vividly as we do today, but they had a different

scales constantly in order to learn that principle. It is so much better to save one's strength for such things. As for variety of material, there is always plenty to be found in pieces. Take the difficult passages, one after another, study them in detail, one hand and then the other; best of all, make new material for technique practice out of them; accents may be varied, rhythms may be changed, and in many ways the passage may be developed in such style as to fix it deeply in the mind, besides making it valuable for finger, wrist and arm technique. This manner of study aids concentration and develops the resources of the pupil. It also does away with the mass of studies and books of etudes which some teachers consider so essential. The pupil realizes he is working on repertoire while at the same time he is developing and perfecting his technique. Of course this applies to advanced workers especially.



M. ALFRED CORTOT







Trills form a very important part of pianoforte playing. I have not taken these sooner as an entirely new movement is required for them. This consists of a side to side rolling movement of the lower arm from elbow joint. The best trill can be accomplished by dual exertion, namely, finger movement combined with the roll of the fore-arm. The name "shake," sometimes applied to the trill, indicates this motion.

In our first five-finger exercises, the fingers have already been trained to a certain extent for trills, but it becomes necessary now to still further train independent finger movement. The best exercises for this purpose are finger exercises with lead-down notes; that is to say, three fingers being silently held while the remaining two are being exercised. These exercises, especially of use as a preparation for the manifold passages which are met with, where one and the same hand has to play other notes simultaneously with the trill. In such passages the arm can be of very little assistance; the fingers alone have to do the work.

For trills with arm-roll, it is best to take some preliminary tremolo exercises, such as the following:

Example:



In combining the two movements care is required in order not to exaggerate this elbow roll. This should be only sufficient to allow of the following of the natural impulse felt by every performer, especially in long trills.

How natural this impulse is can easily be proved by playing trills in thirds in one hand, and fingering them in the normal way  $3/4$   $1/2$ . In these it will be found impossible to use elbow movement, and consequently speed becomes very difficult. But, if fingering in the following manner (which will allow of some amount of arm-roll)  $5/4$   $4/2$   $4/3$ , much greater speed is possible, and they will be found easier in every respect. Most players will use this fingering in preference whenever it is possible.

The next problem to be solved is extensions—*e.*, passages extending beyond the compass of an octave. These require a more pronounced lateral movement of the hand than is necessary in broken chords.

In the following example the hand has to turn laterally in order to reach the top note E. Further assistance is rendered by a slight rise of the wrist when in the act of reaching this note.

Example:



This movement applies to any passages extending beyond the compass of an octave. Before doing my remarks on technical exercises one new movement must be touched on, namely, jumps and the crossing of hands. The movement in both cases is similar, the action coming principally from the shoulder, the arm swinging from the shoulder in a curve, as, for example:

We will now consider the relationship of technical exercises to études.

Études may most appropriately be called applied pieces, as many pieces can also come under this heading, and many études can rank as pieces. We have really to distinguish between two classes of études, those in which technical proficiency is the chief aim, the others which are principally concerned with the more musically artistic side of pianoforte playing. There are many of course which combine some of both qualities. It is therefore necessary for the teacher to be most careful in the selection of études, neither taking too much to one side or the other.

In the selection of the earlier études it is better to take those that are chiefly technical in their purpose, but, as the pupil advances, the more musical études may gradually be introduced.

Many teachers, especially of late years, have asserted that études are not necessary, that purely technical exercises are of much more use, as for these the player has to concentrate his mind on technique and nothing but technique. They seem to forget entirely the real object of technique, which is a preparation for real artistic music-making. I need scarcely say that I do not agree with their view. I consider it of the utmost value never to lose sight of the artistic side, even from the very beginning, for fear of pupils becoming mere technical machines. They run a grave risk of becoming so, as it is only possible for pupils to concentrate their minds for a comparatively short space of time on technical exercises even if all the possible changes advised by me in a former article are adopted.

Pupils will, however, not only be interested in applying the already-acquired technique musically, but feeling the beneficial result of their technical practice, will give them a renewed interest in all further technical efforts.

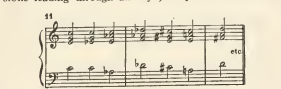
The words "applied technique," translated into practice, imply the necessary combination of études and technique. After any particular species of technique has been conquered it is time to select an étude which deals entirely, or at least mostly, with that particular branch.

In the earlier stages it is unwise to introduce an étude which requires too many forms of technique. Later on, this is of less importance.

In conclusion I may say, that in advising the technical exercises and études combined, it is from practical experience that I am speaking.

The pupils who have come to me from teachers who have taboos études, have almost invariably played mechanically, and with little real musical expression, and say that études are quite sufficient technical preparation, make as great, or even a greater mistake. Their pupils are hampered every moment through want of technical preparation by the inability of the fingers to express what the mind wishes. No, both technique and études have their place in the artistic training of the pianist.

P. S.—I must once more call attention to the necessity of not neglecting all technical exercises in C, but if transferring them into other keys. The following simple modulatory scheme (by semitone progressions leading through all keys) may be found useful:



## Starting Them In

By C. ROE

ALMOST all the modern piano instruction books start the young student by playing with both hands, but with both parts written in the treble clef. What is more, they continue so for half or two-thirds of the book. Some teachers omit part of this, but a great many teach according to these books. Both clefs are equally a beginner, and especially a child-beginner, to try to learn the bass clef after he has the notes of the treble clef fixed in his mind.

One pupil said it made her feel like Emmy Lou—she learned that the second line of the treble staff is A, and then, that A is "lough." Of course, figuratively speaking, we tell them that A is A, do, but if we teach the Do as soon as the A, it is much easier. Here is where a nice, big chart comes in handy. Take the old, old method of writing the notes up and down from middle C, and have the pupil write the notes on the chart, beginning with middle C and going to the top line in both staves.

Beginners are slow in reading the bass clef, and the left hand part is difficult for them, anyway. They hesitate as much in reading the left hand part written in the treble as they do when it is written in the bass. Neither caning too much to one side or the other. In confusion is avoided by writing both staves and the child can play other easy songs which he may see—pieces outside his lesson—and nothing is so encouraging to a child as to find out something for himself.

## THE ETUDE

### First Steps in Memorizing

By J. H. ROBERTS

A PUPIL recently gave me as the reason he thought memorizing a profitable procedure that it formed a good foundation to retain impressions which, otherwise, slipped through the mind like sand.

The following method has proven good in my own work with all except the younger students:

Assign a page of the new piece and ask that it be memorized with the hands separate. Then take four staves, or an entire first phrase, and have the student play the entire first phrase three times and then attempt it without the music. If he gets through it, good, if not, go over it three more times or until it can be played accurately without the music. If he gets through it again, stop him from memory. If he gets through it once, and yet the second or even the third time makes a single mistake he must go back to one hand again until successful.

Continue this with the right hand through the entire lesson—a phrase at a time. Now test through the lesson two phrases at a time from memory. Then test through the entire right hand. The left hand must be worked through in the same manner.

The next lesson, put the hands together, play and test a phrase at a time.

Memorizing this way brings out a closer concentration and observation of details than playing a hundred times with the music.

### How to Concentrate in Music Study

By Sarah Elizabeth Spratt

EVERY day bright, ambitious students of music ask "how can I learn concentration in my practice?" A very famous piano teacher says that concentration is the cultivation of a steady mind, to prevent it from being carried away by the mind wishes. No, both technique and études have their place in the artistic training of the pianist.

Every music-loving student does concentrate to some extent, but usually only on the subjects that interest him most.

Let a botanist and a geologist take the same walk: the botanist will see only the flowers and plants; the geologist will see only the stones, and different layers of earth. At the end of the walk each will be ignorant of other objects along the road than those upon which they had centered their minds.

This illustration exemplifies the methods of practice employed by the majority of music students. For instance, a student may be all that is desired, so far as rhythm and fingering are concerned, but he becomes so accustomed to listening only to rhythm in his practicing that he finally loses the melody, and his playing sounds monotonous and harsh to others. Another pupil may have a beautiful, sympathetic touch, but listens so intently only to tone that he neglects rhythm and fingering. Concentration should be centered upon all the marks of true musicianship, which consists of, actually, accurate sight-reading; an ear that is trained to detect the slightest flaw in rhythm or tone and a sympathetic comprehension of every mood the composer wishes to convey; a good plan worked out before the piece of cardboard and kept before you while practicing;

Sight-reading.  
Rhythm and accent.

Fingering and position.

Phrasing.  
Expression.

Pedal.

Perhaps the best plan to begin with would be to take your old pieces, play very slowly, note every word, and you will be sure to discover something you never noticed before.

If at first you cannot properly concentrate on all the above-named requisites, then try one or two at a time. First thoroughly work out the melody, *phrasing and fingering*; the next time *rhythm and phrasing*; and the next time *pedaling and expression*; then try putting them all together.

GENIUS is the agency by which the supernatural is revealed to man.—LITZ.

"I can always leave off talking when I hear a master player!"—ROBERTY BROWNING, *A Toccata of Guldstrup*.

## THE ETUDE



# Practical Suggestions in Teaching Beginners the Pianoforte

By EDITH LYNWOOD WINN

### Obedience

THE first step in child-training, whether in music or anything else, is to teach OBEEDIENCE. Obedience must start at home. In home life we occasionally begin with a negative command to prohibit, but in music it is better to present a *positive* idea, give correct examples, and wait for results patiently. One teacher repeated a command six times. *Once is enough.* Make the directions clear. Simplicity commands to suit the grade of the child. Prevent wrong processes at the start. Go slowly and require quick obedience. If the child does the same thing wrong several times, do not repeat the command over and over impatiently. Ask the child to state very clearly in his own way what you said. Then repeat it means. Do not play the passage yourself over and over. This is too much like thinking for the child. Maintain a friendly spirit. *Enormous patience should be the motto of teachers of children.*

### Preparation

The child starts the lesson. If the teacher says, "Now, don't do this," or, "Listen to me," several times, the child is confused. Lead the child to the piano in a cheerful, confident manner. Sit at a neighboring piano in perfect position. Tell the child to sit as you do. Always say, "Do this," or "Do as I do," cheerfully and give the child only a few directions to follow. Add to these each week. Secure the correct fundamental position before going on to the playing. Show pictures of artists in correct positions. Show no pictures of *false* positions. The false models confuse the child. See that the child has something to occupy his whole mind during the time of the lesson. Give commands pleasantly. Do not ask the child to "Please do this or that." He will soon think he is conferring a favor on you by obeying a polite request. *The command should insure obedience.*

The last point in the lesson should be clearly stated and taught. See that the child understands. A right impression at the end means progress for the child.

### Securing Interest

The association of obedience with interest secures attention by quick means. Pleasure in music insures quick obedience. Commands are not to conflict with the natural inclination of the child; but alas! the child does not know what is for his interest. If he can do what he enjoys, and at the same time follow the directions of the teacher with quick and willing obedience, it is well. We must associate obedience with pleasure and self-interest. That is why the kindergarten methods of our day, as applied to music, are so valuable.

In obtaining good results, the quality of the voice and inflections are a help to the child. Sunshine in the voice is akin to sunshine in the heart. A rasping, fault-finding voice is not in line with constructive teaching. Even tones, clear enunciation, gentleness and cheerfulness are a help. The nervous child is soothed and cheered. The timid, bashful child needs encouragement. Belief in a child's ability is a fine mental stimulus, both for the student and his teacher. One can say to a pupil "Do this," in half a dozen different ways. Be cheerful.

One word more. Commands must be given slowly. Do not criticize a child sharply in the presence of another child. Commands should be given with firmness, force and poise of the voice. *The adult attitude can never be applied to a child.*

### Outside Influences

It is instinctive in a child to *experiment* with the violin or piano; to make tunes and try out new ideas. We must respect a child's work and let him know that we respect his work. *Self-education is the greatest end.*

The child wishes to handle things in the studio, to talk about home matters, to look around the room. Hold his attention as long as possible; let him relax,

then start in again. The conservatory teacher, who has to teach "by the clock," cannot allow this diversion. In this case, if the child sees something interesting, put it out of his mind until the lesson is over. Then tell him to listen to a story, and put the article in your story.

Harold Bauer in his Paris studio allowed no pupil to have distracting notions. His walls were bare, his studio simply furnished, and his piano devoid of books, pictures, etc.

This constitutes the ideal environment for the child at his lesson. There must not be too attractive things around. *The matter of intense interest is the lesson.*

### Destructive Criticism

You cannot change a child's nature. A boy wishes to engage in many pursuits. If music seems unmanly, he will dislike it. If you show him the pictures of Hofmann, Heifetz, Elman, and other artists who played very well in childhood, he will respect music more. The girl must play different pieces from the boy. The subject of a piece awakens imagination. A boy cannot tolerate a piece about a doll; it is difficult to awaken his interest in flowers; but bird subjects or the manifestations of nature interest him. Marching music is his delight. He can see the soldiers stride and feel the pulse of the drum. *Nothing hurts him like being belittled.*

One boy tried to play secretly all his grandfather's old jigs. The teacher found this out and remarked to the boy. She played them too, and remarked that the old dance forms were very useful, if taken as bowing exercises, not too fast, and if one were careful of pitch and tone. Then she told the boy the story of some of the old English country dances and Maypole dances. The child practiced and played the dances right, pleased his grandfather, and by-and-by tired of them. *If he had been antagonized, he would have still played the old dances in secret and played them wrong.* As it was, he learned some technique from them and pleased his grandfather into the bargain.

### Substitution

If the young student seems to lose interest in his piece, substitute another, saying, "We will give this piece a little rest." Try to find out why it did not attract him. Perhaps it was not sufficiently rhythmic or melodic. Perhaps it did not awaken a mental picture. Appeal to the child's imagination at once. In your piece, ask yourself: Has he studied the key? Are there too many new principles involved? Are there too many technical difficulties? Has it a strong melodic value? Is the child's hand ready for it? Is the name of the piece attractive to his imagination?

So many things enter into a youngster's own estimate of the merits of a piece that it is a very easy matter for him to lose interest in it. He is not used to the watch to change the piece if it requires too long a time to absorb its content and obviously bores him. Enter enthusiastically into his mood. Use suggestion in the hard places. Mark the places to be studied or played a great deal. Do not let the easy parts of playing a passage, if the pupil can really play it as originally marked. Put him on his mettle to face it. Be careful to insist on one fingering. Cuts or easy modifications are, as an old European teacher once said, "bridges over which donkeys may ride."

Start the youngster on something melodic as soon as possible. Fold melodies must be used as soon as the child can play them. To gain his interest, let him choose what he plays. Counting or beating time away from the piano or violin may be a good idea, but the child must *learn to play and think*. The teacher should not forget the psychological law of co-ordination.

Pencil-tapping and beating time on the table with pencil or fingers may be according to modern ideas of child education, but it does not establish co-ordination of faculties. Back in the child's consciousness is a mental picture of a table as he counts. The piano keyboard should be on his mental retina, if it is the child of value in position; but if he has progressed far enough to fix his mind on the music, he must transfer the page to his mental retina. Do not help him too much. *Do not do his work for him.* Explain every thing, and trust him to work out things for himself as much as possible. Never let him see that you are tired or one bit discouraged. Never tell him about the great progress of another pupil. This will discourage him. Never show impatience if he fails. A courage him. Overcome this by having the child play to you alone, and say you are the audience. Treat the matter as a little bit of play; set rows of chairs in the room for audience and soon the child will be playing the game with you.

### Games

When the young performer has finished playing, applaud. Then ask him to walk to the door and come back to the center of the room, bow to the people and take a seat at the piano. Now ask him to leave the piano just as if he were in a big hall. Very soon he acquires poise and freedom. Then have waves him. At recitals of his own, let the child applaud before a piece was concluded, much to her chagrin and embarrassment. All present laughed except the teacher, who said: "We are all glad Helen likes the piece so well. And she has really done what we wanted to do."

Put this Helen at her ease, and she stopped crying. The child was very sensitive, and could not bear to be laughed at. When it came her turn to play, she was quite at ease.

A game of Post-Office after a children's recital is a very good form of diversion. It also teaches concentration and is a memory test. Give each child a piece of paper or card bearing the name of a famous composer. If the children are small write something about the composer on the back of the paper, a short fact of interest to the child mind. Let the youngster "pretend" he is to represent the composer. Now take your place behind a table or two chairs, inverted, and give the child the Postmaster's Place in the little boxes or spaces between the rounds of the chairs letters for the great composers. Each child draws one or more letters. Possibly some letters contain pictures of the composers. When the letters have all been distributed, come out of the Post-Office and place on the front of it "Closed." Gather the children in a circle and ask each one to read his letter. If some children cannot read very well, have an older child read for them. Now ask all to read in quick succession. The letters may read thus:

1. I am Mendelssohn and I come to greet Haydn. I am very fond of spring, so I wrote a *Spring Song*. Papa Haydn, I like your music. You wrote the *Seasons*, while I wrote the *Spring*.

2. I am Schumann, and I send a letter to Mendelssohn, my good friend. I wrote a piece called *Träumerei*, which means dreams, but I never could take time to write a *Wedding March* like yours.

3. I am good old Bach, who has been known to children of his own time. I am writing to Handel to find out who the *Harmonious Blacksmith* was. I never wrote about a blacksmith or an ox. I liked to write dances in a suite. One is called a gigue, or giga, what we call a jig.

4. I am Edward MacDowell, who wrote about a



Water Lily and a Wild Rose. Can you think of anything sweeter than these subjects?

Sometimes the game may be played thus: Place a picture of a composer in each child's hand. Let the child go to the Post-Office, after writing on his picture the name of the composer represented. Address the letters thus: Mozart, Germany; MacDowell, America; Grieg, America; Elman, America; Bach, Germany; Nerval, Scandinavia. Very young children may not be able to play the game thus, however. In this latter case, deal with the childhood of the composers, and contrive simple, childish letters.

### The Hotel Game

The children are told to say: "I am very tired to-night; will you give me a bed and supper?" "I am the hotel keeper," I say in reply: "I must know who you are. Come into my office."

Each child has a paper pinned to his or her shoulder. The answers are as follows:  
I am Handel. I once lived in England.  
I am Heitz. I am a great violinist.  
I am Madame Homer. I sing in opera.  
I am Josef Hofmann. I am a pianist. I live in America.

If the game of names is too difficult, substitute other

## Saving Hours at the Keyboard

By Hermann Becker

It is my endeavor to show in this little essay how a short series of concentrated muscular exercises for the fingers and hands, if practiced daily, will eliminate the hours of wearying and mechanical finger exercises.

These little exercises may be practiced away from the student's particular instrument, and thus the whole of the mental concentration is given to the fingers.

There are many students of stringed instruments and pianoforte who, through lack of time, physical strength, or both, are unable to perform the drudgery of prolonged finger exercises on their particular instrument, in order to develop that strength and independence of fingering necessary to gain tone and technique. That these hours of finger toil are unnecessary I shall endeavor to show, and why.

It is a well-known fact that muscular strength may be prodigiously increased by concentrating the mind fully on the muscle or muscular group where the development is required. Further, it should be equally well known that development obtained with such concentration of the mind upon the actual muscle is increased at a greater ratio the more one makes use of one's powers of application and concentration. In other words, it is far better to concentrate fully for a short period of time while training the muscular system than to perform prolonged exercises without concentration.

### Scientific Reasoning

This point thoroughly understood, we now proceed to why this is so. When a muscular group is scientifically exercised under a fully concentrated will, rich blood is sent to that group in greater quantity and force. The old tissue is broken up and absorbed under this increased pressure and is eliminated from the body through the lungs and skin, the ultimate relaxation enabling the increased blood pressure to continue its journey, replacing the old with not only new but stronger tissue.

When we lift a finger from the keyboard it is in answer to a mental order compelling the action. The greater the mental impetus or stimulus the greater will be the physical stimulus, always providing that the muscles are trained to responsiveness. We will assume that a fifth (little) finger trill on either violin, cello or piano is being practiced. This is a difficult finger to trill with—why? Because in everyday life the ring and little fingers are rarely used, and they have become and will become rigid through generations of disuse. This ligament has to be loosened by muscular exercise before these fingers can become independent. Before these muscles can be rendered completely loose and independent it is imperative that the utmost limit of their contraction be used, as well as the counter-relaxation.

When performing finger exercises on either keyboard or fingerboard the fingers fall on the keys or strings, but no further. Each finger is capable of a much greater contractile movement than the keyboard or fingerboard will allow, therefore these digital exercises are generally practiced to do not allow of the full stretch and contraction of the fingers.

Now, a system of exercises whereby the fingers are allowed to reach the utmost limits of their stretching powers will surely reap results much more quickly, especially as the mind is given the full rein of its concentrative powers, which it can more easily do during the shorter period of time occupied in the performance of such a system of exercises. Students who wish to have absolute finger control, which includes independence, elasticity and strength, are recommended to practice the exercises or similar exercises given in this essay and to bring all possible concentration of mind to bear upon them. My readers are assured of a delightful case whilst running the fingers over the keyboard or fingering after a very few weeks' practice, and the exercises conscientiously performed will assuredly save many weary hours of scale and finger exercises. The fingers should ultimately respond with alacrity to the student's slightest wish; he must feel that he is his master, and that they obey his every mental suggestion. In nearly all cases a student feels that in violin or cello playing faulty intonation is a result of the inability to drop the fingers in their true places on the strings, simply because of the lack of muscular control. Fingers will not generally do what is required until concentrated muscular exercises enable them to be harnessed to the will. A young horse, until he has been trained, will do nothing that its master requires. It has to be trained to the obedience of a master mind, and only then does it become of utility. Your undeveloped fingers are like that. They understand the will, but they will work comfortably in harness when they are trained under your master mind.

Mechanical exercises mechanically performed always produce mechanical results. Scientific exercises concentrated upon and controlled by the will produce results in which mentality reigns, and such exercises bring about better results in a shorter period. Having dealt with cause and effect we now proceed with the exercises.

### Exercise No. 1

(a) Lay the tips of the fingers of the left hand, without the thumb, on the edge of a table, as in pianoforte playing. (It is absolutely essential that the nail joint be well bent and perpendicular to the table. The fingers should also be equidistant.)

(b) Raise the second finger (forefinger) from the table as high as possible from the knuckle and with all joints well bent.

(c) Keeping the other three fingers and the thumb in position, push the raised first finger to its utmost stretching capacity below the table.

(d) Hold in this position whilst mentally counting 12. Endeavor to stretch the first finger still more and more.

(e) Raise first finger to position (b).  
(f) Knock finger forcibly on table in its correct equidistant position next to the others.

The whole series of finger positions must be performed with each finger in turn, until each member is comfortably tired, after which the whole hand must

more profitably spent on a goodly number of shorter, if not easier, pieces. Music is tonal literature. One learns to read it as one learns to read the literature of prose. The language of music may be at one's disposal. The entire literature of the piano is too much for any one person to master, but anyone may become acquainted with a goodly portion of it. The first two years of a student's work are

## THE ETUDE

devices: I am the C Scale. I begin on the first added

time below the staff.  
I am the staff. The notes lean on me.  
I am a half note. Two of me make a whole note.  
The children form their own definitions.

### Game of Composers

Place about twenty names of composers around the room, pinned to the wall. Number each one. Give each child a piece of paper and tell him to write down the names of composers as fast as he recognizes them. The one who recognizes the greatest number correctly, receives a little gift.

be dropped relaxed in the lap, and the whole series of movements performed in a like manner with the right hand.  
The whole exercise should occupy ten minutes, and should be performed twice a day.

### Exercise No. 2

The first exercise having been performed twice a day for one week, Exercise 2 should be taken.

(a) Position as in (a) of Exercise 1, fingers on tips and equidistant.

(b) Raise second and third fingers together as high as possible from table.

(c) Keeping fourth and fifth fingers in position, push the raised digits to their utmost stretching capacity below the table.

(d) Follow instructions as in (d) of Exercise 1. Move the lowered fingers about whilst endeavoring to stretch them still more and more downwards.

(e) Raise fingers to position (b).

(f) Repeat once more.

In this series of finger positions each group of two fingers should be used. They are paired in this order: Second and third (as illustrated); fourth and fifth; third and fourth; first and fourth; second and fourth; third and fifth.

(Note.—Second finger always means forefinger, the others following in order.) This exercise must also be performed by each hand in turn following the remaining instructions as in Exercise 1.

### Exercise No. 3

This should be done during the third week, and is the most strenuous of the three.

(a) Position as in (a) of Exercise 1.

(b) Raise second, third and fourth fingers as high as possible from table, levering strongly on fifth finger (with joints bent outwardly).

(c) Push the raised fingers as far below the table as they will go. The fourth finger must be kept with nail joint perpendicular to table.

(d) Raise these digits as at (b), and repeat. (The fingers should also be equidistant.)

(e) Here we have the fingers pushing down below the table in groups of three.

The groups follow in this order: Second, third, fifth (as illustrated); third, fourth, fifth; second, fourth, fifth; second, third, fifth.

This exercise will stretch every muscle and ligament connecting the fingers and hands, and should speedily reduce any difficulty of finger strength or independence.

A violinist or cellist would considerably benefit by practicing the exercises, using his first string in place of the table. The violinist should hold his instrument in the same manner as the mandolin is held. When added advantage of hardening his finger tips from their firm placing on the strings.

formative as to technique, rhythm and taste, but afterwards read piano music—the genuine literature of the piano—should be taken; not so much for display, but for the pleasure of it—for personal culture and artistic development. Just as many pieces may be taken as a pupil has musical interest to understand, the ability to accomplish and the time to learn.

## THE ETUDE

# Secrets of the Success of Great Musicians

By COMMENDATORE EUGENIO DI PIRANI

The previous contributions to this series were: Chopin (February); Verdi (April); Rubinstein (May); Gounod (June); Liszt (July); Tchaikovsky (August); Beethoven (September); Grieg (October); Rossini (December); Wagner (January); Schumann (February); Schubert (March); Mendelssohn (April); Beethoven (May); and Bach (June).

## Mozart

not at that age bear the sound of a trumpet and when, notwithstanding, his father pressed his endurance to the test he was beaten with a violent spasm.

### His Skill at Sight Reading

His readiness and skill in music soon became so great that he was able to play almost everything at sight. His little sister also made extraordinary progress at a very early age and the father (in 1762) when the children were respectively six and ten years of age, began to travel with them to show—as he said—the "wonders of God" to the world. They first went to Munich and after that to Vienna. The Empress Maria Theresa and her consort were very fond of music. They received the children with genuine cordiality and little Wolfgang without any more was leaped into the lap of the Empress and kissed her. To the unfortunate Marie Antoinette who had helped him from the slippery floor he declared:

"You are good and I'll marry you."  
The youngest son of Maria Theresa, the handsome and amiable Grand Duke Maximilian was of the same age as young Mozart and he remained his friend, as he was subsequently the patron of Beethoven. He now was in his sixth year, and he studied to play the violin. Wolfgang's education in music continued even during the journey. Instruction in playing the organ was soon added to the violin playing.

The next scene of the marvels of the little one was Southern Germany. In Heidelberg Mozart's little feet flew among the pedals with such rapidity and skill that the clergyman-in-charge made a record of it upon the organ itself. Goethe heard him in Frankfurt and thus obtained a standard by which to measure the mature men of musical genius he chanced subsequently to meet. In his dedicating years Goethe listened to a child similarly gifted, Felix Mendelssohn. In Paris, also, the Court was very gracious to the children, but when little Wolfgang tried to put his arm about the neck of the painted Mme. de Pompadour as he had done about that of Maria Theresa he was met with a rebuff and wounded to the quick he cried:

"Who is this person that won't kiss me?"  
The unsophisticated child did not yet know that

rouge and powder were liable to come off with his impetuous embraces. The princesses were all the more amiable and did not trouble themselves about etiquette. Everyone wondered to hear so young a child name every note the moment he heard it, compose without a piano and play accompaniments by ear only. No wonder he was greeted everywhere with thunders of applause.

The reception extended to the Mozarts in London (1764) was still kinder, for the royal couple had an excellent Italian singer, an instructor to Wolfgang in England was on this account a long one and the father made use of the opportunity he found to engage an excellent Italian singer, an instructor to Wolfgang who soon mastered the Italian style of voice. It was in London that Mozart wrote his first symphonies. Their journey back in 1765 led them over Holland and they finally returned after an absence of more than two years to Salzburg, laden, not so much with money as with fame.

### Mozart in Italy

The journey taken thus early in life was of great advantage to Mozart. He learned to understand men, for his father drew his attention to everything; he even made the boy keep a diary—he got rid of the shyness natural to children and acquired a knowledge of life. The refined tone of the higher Italian culture was beneficial to his art and the varied impressions received from life and art during his travels, so extensive for one so young, were one of the principal causes why Mozart's music acquired so early that something so attractive, so beautiful, so universally intelligible, which characterizes it. But this phase of his music was fully developed only by his long sojourn in that land of beauty itself in which Mozart spent so much of his youth—in Italy.

The marriage of an archduke brought the family in 1768 to Vienna once more; here the father saw clearly for the first time that Italy and Italy alone was the proper training school for the young genius. The emperor Joseph had indeed confined him to the task of writing an Italian opera—*La Finta Semplice*—but this first Italian opera was the occasion of Mozart's experiencing the malicious envy of his fellow musicians which contrived greatly to bring about his departure from Vienna. His father writes: "Thus indeed have people to fight their way through. If a man is not a genius, he is unfortunate enough; if he has talent he is persecuted; and that in proportion to his talent. The Church had not enough to prevent the performance of his work. The Church had not enough to prevent the revival of the greatest on exhibiting his own genius where it should be understood."

Italy is the mother country of music and was also at this time the Eldorado of composers. The Church had nurtured music. With the Church it came into Germany. From Germany it subsequently returned to the land of its first memorable expression in the Roman Palestrina. After Palestrina's day a worldly and even theatrical character invaded the music of the Catholic church. The cause of this change was the introduction of the opera, which was originally due to the revival of the antique and especially of the Greek tragedy. The world at this time loved the theatrical, and its chief seat was far as the opera is concerned, was Italy. Italy had the greatest composers, the most celebrated singers. So, when Leopold Mozart saw that his son's talent was not recognized in Germany as it deserved, he soon

This series of articles has in the first place the purpose of stimulating the young as well as the old musician to the emulation and, as far as possible, to the imitation of the great, in order that they may reap the full benefit of their gifts and their labor. In Mozart, however, we are confronted with an anomalous fact. Some of his traits are certainly worthy to be taken as a model, others on the contrary should be eschewed. We have here a musical genius, perhaps the greatest that ever lived, whose industry and assiduity in his work were incessant—yes, phenomenal—whose integrity of character was praised by all his contemporaries. Yet he languished in poverty the greater part of his life, having to fight hard for mere existence. That, of course, would not be very encouraging for students trying to follow in the footsteps of the luminaries of art, for—materialism as it may sound—one cannot live upon glory and fame alone, and even if posterity may recognize and honor a great man after his death it is desirable not to struggle with actual hunger on this side of the great divide. We shall try to explain this seeming puzzle and see that even exceptional gifts and persevering study are not enough if not accompanied by a generous balance of the practical. An idealist is an exalted, glorious sight, but he very often must bear the cross of martyrdom.

Wolfgang Amadeus Mozart was born January 27, 1756, in Salzburg. Because little by little, Wolfert, as he was called in the Austrian dialect, revealed extraordinary musical abilities, his father lost no time in training and developing them with consummate art. Being himself an excellent musician, an admirable composer, and gifted with exceptional knowledge, Leopold Mozart possessed the means all the necessary for understanding the education of such a talented child. Grimm, the famous historian, whose testimony is above suspicion, gives him a brilliant testimony. "The father," he says, "is not only a clever musician, he is also a sensible man and of sound judgment." He and his wife were considered the handsomest couple in Salzburg in their day. Of seven children born to them, they lost all but Marie Anna, who was known by the pet name of Nannerl, and our Wolfert. Marie Anna was about five years older than Wolfgang. Both gave evidence of an extraordinary talent for music.

An old friend of the family, the Court trumpeter Schachtner, tells us that the children's games and plays had no interest for little Wolfgang unless accompanied by music. "When-ever the children carried their ways from one room to another the one who had nothing to carry was always required to play or sing a march." Arrived at the age of five, the little Wolfgang was taken to the Kapellmeister's chamber his active career by composing minuets which his father wrote down from his dictation. They were published by Otto Jahn after the original manuscripts. Even as a child he was full of fire and vivacity and had it not been for the excellent training he received from his father he might have become one of the wildest of youths, so sensitive was he to the allurement of pleasure of every kind.

His ear was so acute that he could remember that a violin of his friend was tuned one eighth of a tone lower than his own. On account of this great acuteness of hearing he could















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*p cantabile*

*mf espressivo*

*Ped. simile*

*Fine*

*ff*

*Ped. simile*

*mf*

*f*

*f*

*mf*

*cantabile*

*ff*

*D.S.*

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*mf*

*a tempo*

*p*

*rit.*

*a tempo*

*mf*

*rit.*



# ON LAKE CHAUTAUQUA

## BARCAROLLE

THE ETUDE

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THE ETUDE

The continuation of the musical score for 'On Lake Chautauqua' consists of 16 measures. It maintains the piano accompaniment style with various markings including 'Ped. simile' at measure 4, 'p' at measure 8, 'rall.' at measure 12, and 'pp' at measure 16. The piece concludes with a final chord in the right hand.



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*f* *cresc.* *f* *p* *p* *rall.*

*a tempo* *cresc.* *rall.* *accel.*

*p* *il melodia ben cantando*

*1* *2* *p*

*1* *2* *il melodia ben*

*cantando* *D.C.*

## SILVER CHIMES

GAVOTTE

T.G.WETTACH

PRIMO

Tempo di Gavotte M.M. ♩ = 108

*p* *rall.* *a tempo* *cresc.* *rall.*

*a tempo* *accel.* *Fin.* *f* *p* *cresc.*

*f* *p* *rall.* *a tempo*

*cresc.* *rall.* *a tempo* *accel.*

*p* *p* *cantabile* *p*

*D.C.*



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# POLISH DANCE

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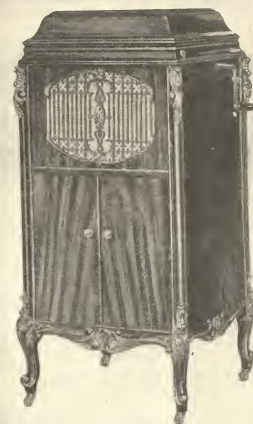
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## THE ETUDE

Poco animato



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A little waltz movement, full of character. Grade 2.  
Tempo di Valse M.M. ♩ = 54

*mf* Ding Dong Ding Dong

*Con anima*

*Fino*

*p*

*D.C.*

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# A STORY AT BEDTIME

CHARLES H. DEMOREST

In narrative style, with a song-like melody assigned to the left hand. Let the player imagine what the "story" might be. Grade 2½.

Tranquillo M.M. ♩ = 72

*p*

*mf*

*For Fine Only*  
*morendo*

Good-night, Good-night, Good-night.

*mf*

*p*

*mf*

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## THE ETUDE

*f*

*rit.*

*D.C.*

# THE LITTLE ARCHERS MARCH

J. TRILL

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Tempo di Marcia M.M. ♩ = 116

*f*

*ff rall.*

*pa tempo*  
*leggero*

*p*

*f*

*ff dim.*

*cresc.*

**TRIO**

*f*

*ff*

*Fine*

*f marziale*

*ff*

*D.S.*







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Violin and Piano accompaniment for the third system. The piano part continues with the eighth-note accompaniment.

Violin and Piano accompaniment for the fourth system. The piano part continues with the eighth-note accompaniment.

Violin and Piano accompaniment for the fifth system. The piano part continues with the eighth-note accompaniment.

Violin and Piano accompaniment for the sixth system. The piano part continues with the eighth-note accompaniment. The tempo marking 'Poco più mosso' appears at the beginning of this system.

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Violin and Piano accompaniment for the second system of lyrics. The lyrics are: 'Tra la la ree ly do, La fee ly lo lay, Tra la la ree ly do, la fee ly lo lay. Fine'

Violin and Piano accompaniment for the third system of lyrics. The lyrics are: '1. This lit-tle flow-er with-ers in a day, So in an hour love may fade a-way. 2. While in your hey-day wed an hon-est man, Choose in your May-day, seize him while you can. D.S. slower'



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*Slow and caressingly*

Lyric and Music by  
 WALTER ROLFE

Love, while the twi light's fall - ing, And lit - tle sun - beams, fad - ing from view, I hear your sweet voice call - ing;  
 Fair looks of gold like sun - beams Shed - ding their rays of bright - est hue; Thou art the soul of my day - dreams,

**REFRAIN**  
 Dear eyes with love - light blue and ten - der! Dear eyes that set my heart a -  
 Thea do has - ten to you. Dear eyes that set my heart a -  
 Thou with thy love so

flame! Dear lips, thou art my staunch de - fend - er Dear lips that fond - ly breathe my name.  
 love your voice with laugh - ter ring - ing, love the mag - ic of your smile; If "Love rules the World" Then the  
 world must be mine, For I love you truly all the while.

**Maestoso**  
 world must be mine, For I love you truly all the while.

# ECSTASY

## MEXICAN SERENADE

JAVIER A. FERNANDEZ

In Spanish-American style. To be taken somewhat lazily, but with intense expression.  
*Andantino* M.M. ♩ = 63

You bright-winged birds, in brake and tree,  
 You gold - en sun, come, flood the days

Come sing your sweet - est theme of mel - o - dy. You scent - ed winds that light - ly  
 With warm - er fair - er light, with bright - er rays. Come, star - eyed flow - ers, a - wake and

Bring frag - rant in - cense here, from yon - der grove. For life is smile - ing with joy and  
 shine, in ev - ry branch and bough, on hedge and vine. With palm leaves sway - ing to soft winds

glad - ness, And we would cap - ture its of - fered treas - ure, Its mood be - guil - ing, and its song of mer - ry  
 blow - ing, With lilt - ing sweet - ness of bird songs ring - ing. With sun - light play - ing where the jasmine bloom is

mad - ness, Each day of rapt - ure, ach hour of pleas - ure When hearts are filled with ec - sta -  
 blow - ing, What full com - plete - ness each day is bring - ing

sy, When love is dawn - ing, Ah, then how fair the world can be!



Prepare: (Gt. To 15th Sw. Full Ped. 16' and 38' to Gt. A lively closing piece, easy to play but brilliant. Valuable as a study in touch and phrasing. Allegro M.M. = 132 Gt. to 15th with Full Swell Gt. to 15th with Full Swell

# POSTLUDE IN D

ERNEST H. SHEPPARD

MANUAL

PEDAL

\* From here go back to the beginning and play to Fine; then play Trio.  
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## THE ETUDE

## THE ETUDE

### Overheard in a Music Store

By Frank Maltby Wallace

(The following article is by an active music clerk in a large store in a Mid-western Metropolis.)  
This salesman entrenched behind the sheet music counter has an insight into human nature that is granted to few others. In the great music store where I was employed our business was democratic to the extreme. Great artist and struggling music teacher rubbed elbows and demanded an equal amount of attention. Many a little comedy and tragedy took place over the counter. The real musician loves his art as he does his life, and the person who only poses as a musician loves his pride just as much. There were many in the city who would go without a meal a day gladly, to purchase some fine score or collection.

One young woman in particular would have been very attractive looking had it not been that she was plainly the victim of malnutrition or overwork. The first time she came to inquire for a Saint-Saens concerto. The selection was peddled only in foreign edition at the time at a price which was far beyond her purchasing power. She perused the pages as a starving man would regard food, and then reluctantly gave it up after taking down the exact price. Two days later the same young woman came in and gave in exchange for the concerto, a check of a well-known pawnbroker in the city. In all probability she had given up something very dear to her.

In contrast to this woman, there were many of the loudly dressed, gum-chewing type, who would rush in and demand the "latest thing out," very often departing with fifteen or twenty dollars' worth of the trash.

Librarians have many comical experiences with people who mispronounce the names of books. However, I do not think that their experiences could possibly surpass the outlandish names that are applied to musical selections, including imitations of "Choppings Waltzes" and "Miserics" from *Il Trovatore*. One woman insisted upon having Cereal Scott's "Tally Time" (I found that she wanted Cyril Scott's *Lobs Land*); another insisted upon having "Carmen at Sea," a name which caused us considerable difficulty until we discovered that she was talking about *Carmenita*.

Then one day a foreign-looking individual requested "The Three Tramps." He insisted that we kept it and said that it was a well-known patriotic song in this country. Other members of the department were called upon, but none could satisfy him. Finally, in desperation, we brought out a collection of patriotic music. In a short time he triumphantly picked out *Tramp, Tramp, Tramp, the Boys Are Marching*.

Few people realize the number and variety of individuals who are interested in the world of music. People from all trades and standards of life find that music has the common appeal. One unusual character was a plumber by day, but after union hours, he was a successful music teacher. Possibly a more novel combination could not be found and my curiosity was aroused. He was a really remarkable player—his touch and understanding of his themes were delightful. He played a Chopin nocturne for me, in a manner that would have put many of the greater musicians to shame. It is surprising to find the unlimited amount of knowledge and information that some customers will credit to the music salesman. People would rush in from some recital or concert and demand

the second encore with as much abandon as though they had asked for it by name. When informed that they had not heard the artist's program or had not heard the concert, they were amazed. No, they had forgotten the name or composer of the selection, but they supposed that you would know about it. Or perhaps some friend had given a musicale the night before and someone had played a "pretty little waltz" that they wished to secure. They seemed really hurt when informed that we kept about two thousand waltzes in stock and that it would be impossible to bring them all out.

Many would find peculiar ways of identifying the music. The piece they wanted had a yellow cover or they would whistle the first line to you. One man who came in for a vocal solo, without the name or the composer, offered to sing it for me. He proceeded to take a pitch-pipe from his pocket and after getting the proper pitch he burst forth in a very loud and not very musical rendition of *The Palm*. It interrupted the business of the entire first floor of the store, dozens of people who were hurrying in and out paused to glance in amazement at the man, and the department manager came rushing to the scene to discover the source of the tremendous outburst.

That was a queer day, for not an hour later than we had been favored with the unrecalled-for bass solo, a woman approached the counter apparently very much embarrassed about something. At first she seemed to be looking for some particular salesman. Finally she asked me if there was a saleslady to whom she might speak. The only woman in the department had gone out to lunch, so I asked her if I could not get what she wanted. She refused, however, and decided to wait. Realizing that the saleslady would not return for an hour and thinking that the woman might be in distress I sent for a girl to come down from upstairs to help the hapless customer. We were all curious to hear what the lady wanted and questioned the girl about her. "She wants a copy of *Kiss Me Again*," she said.

Please, when you go to buy sheet music, know what the name of your selection is and who the composer is. I have wasted hours searching for pieces that the customers were indefinite about.

Of course, there are some mistakes that are easily solved. "Wonderful Ada," for instance, would send me to the box where *Celeste Aida* rested, without any hesitation. However, when some customer who has just been to a vaudeville show comes dashing in to demand a selection that she has heard played at the theater and all she knows about it is that it is "something about love," then one can scarcely be blamed for exasperation. There are ten thousand compositions about love if there is one.

Everyone is bound to make some mistakes, of course, and I always try to be as considerate and courteous as possible. The salesman doesn't object to informing you that it is impossible to get Beethoven's *Moonlight Sonata* for a two-part vocal chorus, or the *Unfinished Symphony* for a high voice, but he does object to being scored and criticized because he cannot obtain it. As a rule you will find that the experienced sheet music salesman has a liberal general musical education. Remember, too, that there is always new music coming out and some day you are going to want some suggestions. It's a good idea to be on the right side of the man behind the music counter.



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## Department for Voice and Vocal Teachers

Edited for August by the Well-known New York Teacher

MR. WALTER L. BOGERT, M.A.

"Thank You for Your Most Sweet Voices."—SHAKESPEARE

### Ideals and Methods

With Practical Hints and Opinions of Great Authorities

or most beautiful tone for the human voice. I recall meetings of teachers, largely attended, in New York City, at each of which laryngologists presented singers illustrating their ideals of the perfect tone. The ideals thus presented showed marked disagreement, and in each case the majority of those present expressed varying opinions as to the value of the tones they had heard. The scientifically perfect tone, with its full pleasantness, its freedom, and its rather impersonal character, seemed to make less of an appeal than the tone surcharged with warm human emotion which demands some tension in its production. Mme. Julia Culp, on her first appearance in this country, was acclaimed by most of us as a well-nigh perfect artist. Yet one prominent teacher said to me, "She does not know how to sing; she does not place her voice." If, for example, one of two teachers has a total idea that the other is lighter or darker than that of the other, he cannot be said to be aiming at the same result as the other, nor will he employ the same methods in his teaching. Here, I believe, is also the explanation of the difference between the so-called Old Italian Method of Bel Canto and the modern ideas. It is a difference of ideals. Since the old Italian masters flourished, the whole Romantic Movement has arisen. The stress that was formerly laid on the purely musical side and upon beauty of tone has laid more largely on the non-musical, i.e., the program, the human feeling, the words. The purely musical message of music has come, in many ways, to be subordinated to its power as a vehicle for human emotion. The great composers of the Bel Canto period were men like Donizetti, Bellini, Rossini, and the early Verdi, whose music requires well-schooled singers for its adequate rendition. To-day we have the voice, but they are few and far between who can satisfactorily present the music of these men or that of Mozart or Handel.

WALTER L. BOGERT, M.A.

[Editor's Note.—Walter Laurence Bogert was born at Flushing, L. I., N. Y., graduated at Columbia University, N. Y., Columbia College of Political Science and Columbia School of Law. His musical education was received at the National Conservatory of Music, New York, and the Institute of Musical Art. He studied singing with George Henschel, W. N. Barzani, A. Ferri, violin with Edward Mollenhauer; theory with Max Spilner and Percy Goetschius; piano with Rafael Joseffy. After giving up the practice of law, he devoted all of his attention to teaching music and lecturing, having held many important positions. He has conducted many choral organizations and given successful recitals. He has been affiliated with many musical clubs and organizations and has been president of the New York State Music Teachers' Association, the National Association of Singing Teachers and the Fraternal Association of Musicians of New York. He has written a most interesting manual upon all phases of vocal study.]

This question is often asked, "Why is there such disagreement among teachers of singing?" It may therefore be interesting to consider some possible explanations. It seems to me that the answer may be hinted at if we say that it is due to differences of taste and to the lack of an exact terminology. As a result of dealing with large numbers of teachers in many conferences, I have been led in saying that there are great differences of opinion as to what constitutes the ideal

merely incident thereto and that it may be adequately developed in connection therewith. "Technic vs. Expression" may indeed be said to symbolize the difference between these two schools.

#### Bauer on Expression

In this connection, I cannot do better than to quote some paragraphs from a letter written to me by the eminent pianist, Harold Bauer. He says: "For me, technic and expression are identical and indivisible. I do not agree with critics who make a distinction between the which makes a distinction between the two things. A performer who plays or sings, as we say, *without expression*, is in reality expressing coldness, indifference, or possibly ignorance, or, at the best, a takable fashion. If other feelings are present, but not conveyed, study must obviously proceed along lines which may best indicate the possession of such feelings—more intellectual than speculative, more conventional than free, more mechanical than individual—in a word: *style*." The performer of whom it is said that technic predominates over expression seems therefore to be lacking in the one thing by which we define technic, namely, the medium through which feeling is conveyed.

"On the other hand, when a performer is criticised for faulty technic, the reality appears to be that an emotional message which is sought to be delivered in an incomplete condition, the positive and unmistakable elements being unsatisfactory quality of sound, wrong notes and insufficient agility. We are rather inclined to take it for granted that if 'the medium through which feeling is conveyed' should come to offer resistance, the aforesaid emotional message would, in some way, complete itself, but I am by no means sure of this. In my opinion, a performer who displays inadequate mechanical equipment has failed, firstly, to visualize thoroughly the thing which is to be expressed, and I think his study should be concentrated along empirical lines of emotional reflection, imagination and experiment, with a view to forming a definite sound picture in the mind, leaving the mechanical problems to be solved when it is clearly realized that only through certain strictly defined sounds can that picture be conveyed to others. At that time, but no sooner, should the means of expression be worked out.

#### Tone and Technic

So far as we can learn, the old Italian method of Bel Canto meant beauty of tone through perfection of technic, and sought to give the student command of his tone before demanding the emotional or dramatic expression required by songs. It emphasized the fact that without technic there is no art, and that, no matter how fine, deep, or intense the feeling, it will receive imperfect expression without adequate technical mastery.

On the other hand, a good deal of modern teaching seems to tend unthinkingly to the neglect of technic, to the neglect of background and to lay all stress upon emotional expression, claiming (erroneously, if we may judge from the large amount of "singing" which is the result of a majority of song recitals) that the development of this expression should be from the start and that technic should be

"So I find myself driven into a hopeless paradox: if I attempt to separate technic from expression."

"The technician seems to fall through insufficient technic and the emotionalist through lack of sustained emotion."

"Nothing can be expressed except by technic and technic cannot possibly be taught, for at its dullest as at its most brilliant, it must necessarily show the precise nature of the impulse which directs it."

"Art, technic and expression appear to me as a trinity of which the three elements form one indivisible whole. Change the equal proportion of these three elements and the structure vanishes. Subtract one from three and the result is—nothing."

As to the lack of exact terminology, two eminent scientists, throat specialists, once said to me that the first thing we teachers ought to do was to get together and agree on the exact meaning of the terms we use; as, at present, it was difficult, if not impossible, to get any clear idea of a voice from hearing what teachers said about it. One can, of course, deny the truth of this accusation. I fear that as a class, we, musically minded people, are not given to great accuracy of statement nor to nice discrimination in the choice of our words. I believe, however, that we are accomplishing much toward a better understanding among ourselves and toward a more exact use of terms by frequent professional meetings for discussions and exchange of opinions. For, it must not be forgotten that while we do not all hear the same characteristics of that thing. Each one hears only what his mental equipment permits him to hear. The highly trained listener hears many things that are hidden from his less fortunate neighbor. Also, we need to realize that many of our terms are more free than positive. Take the terms "freedom" and "relaxation." They sound positive, yet how often has the person who thought himself free and relaxed discovered that he could be freer and more relaxed? My constant advice to pupils is to strive continually for greater freedom of tone and relaxation, as well as for a greater and greater degree of relaxation of all unnecessary muscles.

#### Relative Values

Just here I must touch upon the vexed question of the relative values of the so-called psychological and mechanical methods of voice development. Is it true, without qualifications, as the psychologists often assert, that tone must always exist as manifested physically? I think not. Let me describe two cases of my own pupils. The first, a Jewish cantor, came to me several years ago in a state of nearly complete voicelessness, due, according to his doctor, to paralysis of both vocal

### THE ETUDE

cords, induced by overstrain in singing too loud and too high. Now, after considerable patient work, his vocal cords are normal again and a much greater degree of relaxation of throat, tongue and jaw is evident. The voice, that to me seemed to be coming with some volume and beauty, coming with not great strength as yet, he asserts, is quite different from what he had before he came to me and is of greater volume and finer quality than he ever expected. In other words, his idea of tone has been built up by first producing it under outside guidance.

The second case is that of a girl of seventeen years of age, a soprano, who came to me but a few months ago. Of her own accord, she has had few, if any, opportunities to hear and see much that is beautiful. When she appeared in my study, she was attempting to sing things far beyond her, both in range and in style, with the result that her voice was marred by a pinched, throaty and strident quality from top to bottom. In this, as in the other case, by means of physical exercises to strengthen the breathing apparatus and vocal exercises to remove the interference of contracted throat, stiff tongue and rigid jaw, coupled with a judicious admonition as to the best positions for these organs, a complete change is being effected. She herself expresses surprise and pleasure at the ease, freedom, resonance and volume she is acquiring. She makes it perfectly clear that she had no idea of the result I was aiming at until it appeared. She is told and the result comes. Recognizing the beauty of this result, she is modeling her idea thereon.

These cases would seem to indicate that, as to pitch, tone must always exist first in the mind of the producer; but that, as to quality and quantity, it can only be proved to so exist if the physical organs are free from obstruction and interference so that they may respond readily to the mental impulses. If it were true that the all-important thing was the possession of the complete ideal of total perfection, then, not our great critics who, from repeated hearings, must possess vivid ideas of the tones of the greatest singers, blossom out into great singers themselves? Is it not well to hear in mind, also, that most persons have to learn how to hear their own voices correctly? It's a rare one who knows just what his own voice sounds like. Do not many come to our studios imagining they are producing results quite equal to those of some famous artist they may mention? They may have the ideal, but appear unable to judge what they are doing.

Again, how explain the plight of those who, like the late Evan Williams, dissatisfied with their tone, vainly seek liberation from many masters and finally work it out themselves by some simple re-adjustment of the vocal mechanism? In all these latter cases the right tonal ideal may be vividly present in the mind but some unrecognized obstruction hinders its manifestation. I believe that obstruction is generally a purely mechanical question and must be approached from that standpoint. In other words, when the parts of the vocal mechanism are in perfect adjustment, the perfect tone will appear and not before.

Do those who advocate the imitation of great singers by beginners realize that it would be quite as sensible for the untrained youth in a gymnasium to attempt to help himself by tagging away at the enormous weight that the physical giant can handle with ease, as for the young singer to do it? Is it not attempting to imitate the finished product of the vocal giant? It is quite as essential for the muscles and nerves of the singer to be prepared by purely mechanical technical exercises as it is for those of the pianist or violinist. Students of both

piano and violin tense many unnecessary muscles, as do the singers, when they attempt to arrive too quickly.

#### Breathing

I would like now to give my readers some account of the ideas I have found useful in the matters of breathing and tone-production.

In my mind, breathing reduces itself to expansion and contraction of the body. Strictly speaking, it is not correct to talk of "inflating" the lungs, for the word "inflate" means "to blow in," and our breath is not "blown" into us, but is "sucked" or "drawn in." Again, it is erroneous to speak of expanding the chest or body by means of the breath or by filling the lungs, as the truth is that we expand the body, and by so doing pull the lungs open, thereby drawing in the breath. The only thing that expels the breath is the pressure of the body on the lungs when we contract it. So the whole action is precisely similar to that of a hand-bellows, with the large end at the waist-line.

Now, who does the student experience such difficulty in the management of his breath? Because the average person carries the body in a contracted position habitually; he or she slouches, and rarely, if ever, takes a full breath. Now, singing requires more breath, and therefore a greater bodily expansion than that to which the student is accustomed. The body, unused to maintaining this expansion, tends to resume its contracted condition, either expelling all the breath on the first few notes, or seeking to control it by stopping the outflow at the throat, thus unavoidably interfering with the tone production.

If, on the other hand, the student perseveres with physical exercises, until he habitually and naturally carries himself with shoulders drawn back, chest high, and the body generally expanded, he will find that his breath does not all seek to rush out the minute he begins to sing, nor is he obliged to contract at the throat. With a fixed high chest he will find that his expansion and contraction are greatest at the waist-line; and in time he will find that the strong muscles in this region have become so firm and amenable to control that his body has ceased to cause him any concern, and that all the gradations of piano and forte (which are almost entirely matters of breath-control) begin to be within his reach. So, let me emphasize the necessity for the student to acquire as his daily habits correct breathing and correct tone production in his speech. No one can express with complete freedom an emotional message in song until he has ceased to think of the mechanics of singing and has adopted as his daily habit the best way of doing everything that the best of singing involves. As in a gymnasium, of course, anyone who attempts to improve the action of any part of the body must give thought to that part and be conscious of it until the desired improved action has become automatic, habitual.

#### Shriglia's "High Chest" Idea

The great teacher, Shriglia, who taught the fixed high chest to the de Rezzees, Plancon, and other singers, knew that when we maintain this position not only do we make breathing easier, but that we relax all pressure at the throat and so give the voice a better attack.

Another important point concerns the position of the body. The expanded position of the body gives all our vital organs more space in which to function, allowing a greater circulation of the blood and a consequently greater nourishment of all parts.

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## Department for Organists

Edited for August by RICHARD KEYS BIGGS

"The eloquent organ waits for the master to waken the spirit."—DOLE

### "The Fruits of Ambition"

By Richard Keys Biggs

Our story, and by the way, it is a true story, begins with a small boy who lived not so very long ago in a village which boasted of 1,500 inhabitants. He had learned to play the piano quite nicely, having been faithful and studious in his practicing. When he reached the age of 14 years he found himself greatly interested in the organ of the church of which he was a member. In fact he became so greatly interested that he availed himself of every opportunity which presented itself of hearing this and other organs in neighboring churches. By and by he might learn to play the organ and perhaps be organist himself of a great church.

#### Fortune Smiles

Fortune now smiled upon our hero. He was granted permission to have some lessons and to practice upon the church organ. His teacher was a lady who had played in the church for many years. Now it happened during the fourth lesson that a loose board within the organ, which was a small tracker instrument, fell upon the pedal trackers, causing some six or eight of the Bourdon pipes to speak each time that the pedal stop was drawn. The worthy trustees and elders of the church, being duly shocked at this ruthless breakage of their cherished organ and knowing nothing of the interior of the instrument except that it was very bad to take a light of any kind near the pipes, met together and straightway decided that their organ no longer could be used for lessons or practice. Even after the repair man had gone within and replaced the fallen board, thus restoring the organ to its former condition, the learned trustees and elders held that the church organ was not to be placed for the folks to learn how to play. Perhaps they thought that the youngster might learn just as much by practicing upon the town pump or the family wash-bowl. At any rate, chapter one closes with our hero trying to swallow a large lump in his throat and endeavoring to keep away the feeling of despair which seemed to grasp him from all sides.

#### The Fire of Desire

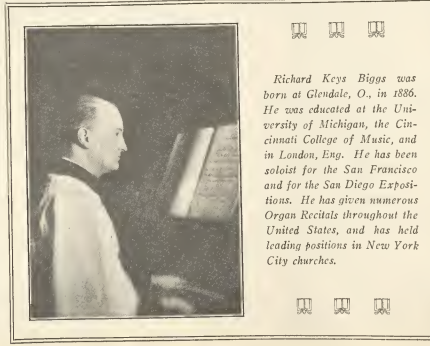
But the fire of desire that had been kindled by his first lessons gnawed inwardly and grew with such unquenchable fury that at the end of a week's time after the episode of the fallen board he had determined that life was unendurable without some further acquaintance with the organ he loved.

Knowing that any further requests would be ignored by the church authorities and at the same time regretting the extremity of the measures he found himself self forced to take, he decided that his daily practice must be stolen under cover of darkness. Now we must not think too harshly of our hero for this base determination, inasmuch as his whole world

of ambition centered about that organ of his dreams. He felt confident that he could do it no harm. And so we find him on late afternoons and sometimes at night making his way into the church through a neglected cellar window, feeling his way up the dark stairs, stumbling against hidden obstacles until at last he reaches the choir loft and stands with beating heart admiring his silent, stately friend with the tall, gold pipes piercing the gloomy rafters of the church. But time is precious and practice is difficult. Inasmuch as the organ has no motor our hero sets to work to fill the bellows himself, using the great wooden pump handle which protrudes from the side of the casing. Having filled the bellows he retreats quickly to the console, draws that stop which he feels will consume the least amount of wind and plunges into his work all forgetful of the difficulty of his undertaking. He has just become thoroughly engrossed in his work, when with a great squawk the pipes cease to sound and there comes from the organ a faint afterglow suggestive of the gurgle a donkey might give after he had delivered himself of a hearty fit of braying. By this the lad knows that he must once more fill the bellows if he is to continue to play. This he does again and again until he feels that he has accomplished something of the work of the he has determined to do.

#### No Motor

After some weeks of this rather precarious mode of obtaining practice, and after long and persistent persuasion, he prevailed upon his father, a business man, with little use for the organ, to have the organ to its former condition, the learned trustees and elders held that the church organ was not to be placed for the folks to learn how to play. Perhaps they thought that the youngster might learn just as much by practicing upon the town pump or the family wash-bowl. At any rate, chapter one closes with our hero trying to swallow a large lump in his throat and endeavoring to keep away the feeling of despair which seemed to grasp him from all sides.



Richard Keys Biggs was born at Glendale, O., in 1886. He was educated at the University of Michigan, the Cincinnati College of Music, and in London, Eng. He has been soloist for the San Francisco and for the San Diego Expositions. He has given numerous Organ Recitals throughout the United States, and has held leading positions in New York City churches.

of the service it was necessary for the organist to improvise and to modulate, as occasion might demand.

He had, accordingly, many times during his practice hours played whole services to the empty church pews, in order to work out for himself a definite understanding with regard to these difficult points. The result was that when the opportunity came to him it found him ready and waiting.

#### Using the Imagination

But you must remember that this small little boy, in addition to providing himself with practice, no matter how great the difficulty surrounding that practice, had made use of his imagination. He knew, young as he was, that a church organist must be able to do many things besides play pipes. He knew that the hymns must be played in a certain way to make the congregation feel the support of the organ. He knew that in certain portions

of the service it was necessary for the organist to improvise and to modulate, as occasion might demand.

He had, accordingly, many times during his practice hours played whole services to the empty church pews, in order to work out for himself a definite understanding with regard to these difficult points. The result was that when the opportunity came to him it found him ready and waiting.

We need not follow him further in his career. We can feel sure that, with the ambition and the determination he manifested, he conquered all the obstacles which obstructed his path to success. And, as I said at the beginning, this is a true story.

### The Making of the Concert Organist

By Richard Keys Biggs

It is unnecessary to attempt to fix any definite line which shall at once separate the concert organist from the church organist. In nearly every instance these two branches of the profession go hand in hand. It may, however, be safe to say that one is an enlargement or outgrowth of the other. All concert organists have, at one time or other, been church organists. And, indeed, we find that most of them retain church positions, even after their concert horizon has assumed definite outlines.

Just wherein lies the subtle quality which enables an individual to become a successful organist and also provide a loose cloth to throw over the top. This box-like little tent can be placed around the organ console on Monday morning and can be taken down on Saturday night. The electric or gas stove will serve to keep the tent warm and in the meantime there is a snug little place in which to practice even in zero weather.

He has had, without doubt, from his early youth an overwhelming ambition to become a skilled performer upon the instrument for which he feels that nature has selected him. This ambition is of such a character as to enable him to center his entire thought and endeavor upon his chosen instrument. As he grows older he is enabled by closer contact with the instrument which has chosen to form within his mind definite ideals with regard to future attainment. At first these ideals may be limited in scope. If limited through excessive modesty, as is often the case (and this is a decidedly good sign), these ideals will grow in size and gain in strength and breadth when attainments bring added confidence. The degree of his attainment will be measured by the quality and intensity of his early ambition, the loftiness of his ideals and by the persistence with which he overcomes every obstacle standing in the way of the fulfillment of his musical desires.

And in no other branch of the musical profession has the young aspirant so much to contend with as in organ playing. I will not enumerate the many difficulties he encounters when trying to obtain daily practice; the defects of the organs he finds; the interference he continually meets. Every student has encountered these hindrances time and again. He must not only expect them, but he must accept them and overcome them if success is ultimately to crown his efforts.

#### Undaunted Persistence

Let me here again emphasize the importance of undaunted persistence, of dogged determination to continue and to succeed, even in the face of the most disheartening circumstances. The reason we have to-day so few really good church organists and still fewer good concert organists is because of the problems which confront the student in his early years. More important stages of development. They seem to him of such insurmountable proportions that he too often allows his ideals and ambitions to be shattered.

Many a time have I seen really talented musicians say that the organ offered such a limited field for concert work, was so little understood by the masses or even by the critics, and was so difficult of access for practice, etc., that to spend the amount of energy necessary to make it in a concert capacity seemed an absurd task.

True, the field for the concert organist is somewhat limited, the instrument is not so well understood as many others and the difficulties of practice are often very trying. But to the individual who has deeply rooted within him the lofty ideal and the determination to win, all these handicaps will, in some manner be met and overcome and his endeavors crowned in the end with success and recognition.

We often hear this: "My church is so cold during the week that it is impossible for me to do any practicing." Now what organist is there who really wants to practice who would let a real obstacle of these helplessness words? Surely organists are beings with imagination. The only way around this annoying fact of cold churches and stiff fingers is for the organist to provide himself with a small tent and an electric or gas heater. A carpenter can build a light, collapsible frame consisting of three sides which hook together. He can cover these frames with canvas and also provide a loose cloth to throw over the top. This box-like little tent can be placed around the organ console on Monday morning and can be taken down on Saturday night. The electric or gas stove will serve to keep the tent warm and in the meantime there is a snug little place in which to practice even in zero weather.

#### Lazy Organists

The trouble too often is that organists don't really want to practice. So long as they can play the hymns, anthems and preludes in a manner somewhat acceptable to the congregation, they are satisfied. And, indeed, many organists who play recitals rely upon a paltry three or four hours in which to prepare a program. Who would go more than once if his week's preparation had consisted of three busy hours, and these given mostly to technique alone? And yet many organists expect to show the public what organ music sounds like with this slipshod sort of preparation as their backing.

To become a concert organist of equal rank with our great pianists or violinists it is necessary to spend many hours daily in hard mental and physical work. The pieces must be studied with that close at-

tention to detail, that intimate knowledge of the possibilities of every measure and every phrase of the music which alone can make for greatness in the performance. The present writer has spent many hours in the company of pianists of distinction comparing notes upon certain aspects of pieces common to both the organ and piano. The exchange of ideas upon the interpretation of this or that phrase and

the broadened horizon resulting therefrom has been most helpful and stimulating to both alike.

When we organists realize that only by constant and persistent daily work upon technique, upon the details of interpretation and by the enlargement of their mentality through study can they approach the goal for which so many set out, but so few attain?

### A Few Hints on Tone Color

By Richard Keys Biggs

Here is an experiment which I suggest that every student of the organ try. Go with a view to some organ which you do not know as intimately as you know the organ upon which you do your regular practice. You may stand some distance from the instrument, so as not to be able to see the stops. Now have your friend hold one or more notes and then ask him to draw the stops one at a time. As he draws the first stop you are either to name it or to tell to which of the four families of tone qualities the stop belongs. The four tone qualities are as follows: Diapason, Flute, Reed and String. Listen carefully to the tone of the stop as it is sounded, and be sure that your friend does not play upon more than one tone quality at once.

If you can either name the stop he draws, or place its tone in the proper family, you can feel sure that your ear is fairly keen to the finer sensibilities of sound vibrations. If you are at a loss to catalogue the different families of tone, you need some definite training in order to provide yourself with a solid working basis upon which to build your regenerative powers. And you are already necessary to the successful player. It is as necessary for the organist to be able to hear the various tone qualities, separately or in combination, as it is for the orchestral conductor to be able to recognize the various instruments in his orchestra.

If you find yourself at fault in this test, you should at once set about doing some regular and systematic work in training your ear. I advise, at first, that you draw a full-toned flute stop—either the stopped Diapason, which has nothing of the Diapason at all in its tone (it is a pure flute)—or the Gross Flute or Dopper Flute on the great organ. Hold a single note of the flute for a considerable time. Then allow your ear to rest a rough or intensely vibrant tone, such as is caused by two pieces of metal coming into contact with each other.

The flute tone is a rich, smooth, velvety quality, which should be easy to perceive

and to recognize when once we concentrate our mental faculties upon it. Now try each of the various flutes of the organ, studying them individually. You will find that in each one is that same general quality of tone, but with widely different voicing, but the same flute tone pervades the sound of each.

When you are sure that your study of this tone has enabled you to fix it definitely in your memory, push in the flute trumpet, holding a key down as before. Your ear, which has been registering flute tone, will now receive an entirely different stimulation.

Of course, you say, any one could tell that. Yes, but study this tone intensely, and make yourself understand just what it is that makes it so different from the flute tone. It is your own hearing reed tone. It is not velvety. It is clangy. You can imagine that two pieces of metal are pounding each other with such rapidity that the resulting vibration reaches your ears as a prolonged and continuous tone. And in reality such is the case. The tone is obtained from a tongue of brass, which vibrates very rapidly against a metal tube leading up into the pipe. But your ear must be trained to recognize this rapid series of beatings of metal against metal, which characterizes reed tone in the organ. How easily we see now, when we return to the flute, that the latter has nothing of this beating quality.

And so you should go on examining Diapason and String tone, all the time comparing and analyzing their respective tones. This study of tone color should be followed up at each practice hour until you are sure you have trained your ear sufficiently to enable you to distinguish each of the four families of tone in the organ. As a further help you should, if possible, get permission to go up into the organ, where you could examine for yourself the pipes which produce the various tone qualities. Under no circumstances allow your ears to become a church organ without some definite training in this important phase of your education.

### Little Glimpses of Musical History

The inventor of the pedals on the harp was a Polish prince, Michael Casimir Oginski. He also suggested the idea of *The Creation* to Haydn.

The organ for some reason seems to appeal to blind musicians. Why this must be divined, since it really is that the mastery of highly complicated mechanisms. As early as 1410 a blind organist was born who was considered one of the greatest organists of his time. This was Conrad Paumann, of Nuremberg, whose many compositions which, for the time in

which they were written, are very remarkable.

The Hungarians—or more properly the Magyars who are descendants of Tartar-Mongolian stock—lay claim to much of the music that is known to the world as gypsy music. According to Engel the mastery of the early tunes known as gypsy music are really Hungarian folk-songs, to which the gypsies have added many different turns and embellishments which give the gypsy character. This is shown in many of the Hungarian dances of Brahms.

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